

THE UNIVERSITY OF GEORGIA
GEORGIA MUSEUM OF ART
ATHENS, GEORGIA

February 7, 1968

Mrs. Edith Halpert
Director, Downtown Gallery
465 Park Avenue
Ritz Concourse
New York City, N.Y.

Dear Edith:

Your fine collection of paintings now on exhibition in our museum reminds me of the generous treatment I received at your gallery in the 1940's when I was actively acquiring a collection. With each painting I bought you presented me with another one to help me along.

We are planning to celebrate this year the twentieth anniversary of the founding of our museum. Mr. Goodrich, former director of the Whitney Museum, has consented to be the guest speaker for the occasion. This event is scheduled to occur next November, and I am hoping you can come to Athens for the celebration, and ~~and~~ much to our ceremonies.

With many thanks, I remain,

Cordially yours,

Alfred H. Holbrook
Alfred H. Holbrook
Director
Georgia Museum of Art

ABH:md
cc. Mr. William Paul

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 50 years after the date of sale.



PHILADELPHIA MUSEUM OF ART - FAIRMOUNT
BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • P.O. Box 7646 PHILA. 19101

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January 23, 1968

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

In accordance with our telephone conversation, the thirty prints and twenty posters by Ben Shahn, which you so kindly lent for our exhibition, are being delivered today to the Hayes Warehouse, 305 East 61st Street, New York.

After you have had an opportunity to have them checked, we would appreciate it very much if you would sign and return the enclosed receipt.

Thank you very much.

Sincerely yours,

Gertrude Toomey
Gertrude Toomey
Registrar

GT/AD
Encl.

February 13, 1968

Mrs. Malcolm Chase
99 Power Street
Providence, Rhode Island

Dear Mrs. Chase:

The O'Keeffe arrived today and I am sorry to have to report that the frame was severely damaged. Two of the strips are completely broken off, which caused the glass and consequently the painting itself to slip.

Would you be good enough to notify your insurance broker right away and also to let us know whether we should proceed with the repairs necessary. I will be grateful for your cooperation.

It was a pleasure, as it always is, to see you on Monday.

Sincerely yours,

Tracy Miller

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Members as of October 1, 1966

A.C.A. Gallery
Associated American Artists, Inc.
Balonik Galleries
Bodley Gallery
Borgenicht Gallery
Leo Castelli Gallery
Galerie Chalene
Gordis & Ekstrom, Inc.
Peter Hirsch Gallery
Tibor de Nagy Gallery
Downsview Gallery
André Emmerich Gallery, Inc.
Fairweather-Hardin Gallery, Chicago
FAR Galleries, Inc.
Richard Feigen Gallery, Inc., New York and Chicago
Perls Gallery, Los Angeles
Findlay Galleries
Forum Gallery
Bess Fried Gallery
Lucien Goldschmidt
James Goodman Gallery, Buffalo
Grand Central Moderns
Stephen Hahn Gallery
Daniel Hafifeld Galleries, Los Angeles
B.C. Holland Gallery, Chicago
Leonard Lipton Galleries
Martha Jackson Gallery
Sidney Janis Gallery
Kennedy Galleries, Inc.
Samuel M. Kootz Gallery, Inc.
Kronhauser Galleries
Landau-Alan Gallery
Felix Landau Gallery, Los Angeles
Lefebre Gallery
R.M. Light & Co., Inc., Boston
Lock Galleries
Albert Loebs and Krugier Gallery
Main Street Galleries, Chicago
Makler Gallery, Philadelphia
Pierre Matisse Gallery
Midtown Galleries
Milch Galleries
Boris Mirski Gallery, Boston
Frederick Mont, Inc.
Donald Morris Gallery, Detroit
Newhouse Galleries, Inc.
Berry Parsons Gallery
Peridot Gallery
Perls Galleries
Frank Perls, Beverly Hills
Prindster Gallery
Frank Rehn Gallery
Paul Rosenberg & Co.
Rosenberg & Stiebel, Inc.
Saalenberg Gallery
Sam Salz
Bertha Schaefer
Seiferheld and Co., Inc.
Charles E. Stackin, Inc., Galleries
Stable Gallery
Staempfli Gallery, Inc.
David Sturt Galleries, Los Angeles
E.V. Thaw & Co., Inc.
Valley Horse Gallery, Dallas
Maynard Walker Gallery
Weyhe Gallery
Willard Gallery, Inc.
Howard Wise Gallery
Zeffriskie Gallery, Inc.

All members located in New York City
except where otherwise indicated

63 Cranberry Street, Brooklyn, N.Y. 11201

Dear Edith,

You really are a lamb!

For you know the last time I popped in, you looked quite tired and I went away thinking, "I wonder if Edith doesn't wish that half the people (or maybe three quarters) would just quietly go away and not bother her. And that means, you too, Mary." Not, I would quickly add that you didn't give out your usual enthusiasm and warm friendliness.

At this moment I'm sunk deep in as dreary and gruesome an attack of the flu or whatever as I've ever had and I'm convinced I will not survive. A hacking cough all night is my chief diversion.

I worked at a little job before Christmas, then went down to Washington (Westmoreland Hills and Falls Church) for Christmas where friends and family were darling, still I've had a tough year and I had the feeling I'd better hurry back.

This I did, and then firmly and resolutely collapsed. That's where I still am, in a state of remarkably complete collapse.

Should I by some odd chance recover, which at the moment seems highly improbable, I would love to see you.

Seriously, Edith, thank you many times for your letter, and the probability is that you will not easily get rid of me.

Most affectionately,

Mary Ton Rehm

Are you escaping all these bugs, germs, viruses and whatevers that are filling the air? I do hope so.

Also, the phone here (not in my name) is UL 5-6354, but the problem is that so often there is no one to answer it!

Monday, January 29, 1968

Tom Rehm
Edith Ton Rehm
Edith Ton Rehm

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February 9, 1968

Mr. Larry Curry
Los Angeles County Museum of Art
5905 Wilshire Boulevard
Los Angeles, California

Dear Mr. Curry:

Under separate cover I am sending you today the
two Demuth photographs I promised, plus one Marin
photograph requested by phone yesterday.

Also, today we are shipping the Arthur Dove water-
color, CENTERPORT VII, 1941, which you wanted im-
mediately for a color reproduction. Please place
this on your insurance right away for \$5000.

Sincerely yours,

Tracy Miller

THE UNIVERSITY OF CONNECTICUT • MUSEUM OF ART

5 February 1968

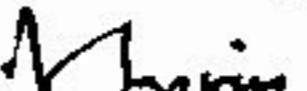
to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 50 years after the date of sale.

Dear Edith,

A two-week bout with the worst case of intestinal flu I have ever had made it impossible for me to get down to see you last month. I plan to come in next week, Tuesday through Thursday, February 13-15 to finish the selection of pictures for our exhibition. I very much hope it will be possible to do this at that time inasmuch as we will have to commence work almost at once on the projected 128-page catalogue which Leonard Baskin is designing.

With very best regards,

Yours sincerely,


Marvin S. Sadik
Director

MSS:ekp

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, New York

329 Westcott St.
Syracuse, N.Y.
Jan. 31, 1968

Downtown Gallery
465 Park Ave.
New York, N.Y.

Dear Madam:

I am working on a paper concerned with the pictorial language of Ben Shahn. If it would be at all possible, I would appreciate any material that you might have available, particularly that concerned with his later work, as the "Lucky Dragon" series.

Any documents which you might send me will be returned immediately.

Thank you for your consideration.

Cordially yours,

Charles Wollowitz

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January 25, 1968

Miss Harriett R. Seabrook, Secretary
Telfair Academy of Arts and Sciences
Telfair Square, P. O. Box 381
Savannah, Georgia 31402

Dear Miss Seabrook:

Thank you for sending us the WILLIAM ZORACH book. We do need it for our archives.

Perhaps the photographs were returned to us and someone here failed to make a record. In any event, we will not worry about them. We do hope that you are continuing to enjoy the magnificent Zorach sculpture which you acquired.

Again, our thanks.

Sincerely yours,

Tracy Miller

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January 24, 1968

Miss Helen Heninger, Director
Cump's Gallery
250 Post Street
San Francisco, California

Dear Helen:

Yes, I am back at the old stand after months of bumming through Europe with my Father.

We received the shipment yesterday of items you had on consignment from us and we are happy to see them here again. However, there were four Zorach bronze sculptures (CAT WASHING ITSELF, SEMELA, ETHEREAL FIGURES, and the plaque TWO FIGURES) and one Ben Shahn wash, NUDE MALE that were not returned nor reported as sold. Would you let us know where these stand? Many thanks.

When are you coming to see us? Soon, I hope.

Sincerely yours,

Tracy Miller

releasable on file
per letter 1/30/68

February 12, 1968

Mr. Elmer Halseth, Director
Fine Arts Center
301 Blair Avenue
Rock Springs, Wyoming 82901

Dear Mr. Halseth:

In looking through my "follow-up" folder, I note
that you plan to be in New York next month. If you
will telephone me upon your arrival, I will be
pleased to make a specific appointment with you.

On the other hand, if you will write to the
Washington International Arts Letter, which pub-
lishes at 115 Fifth Street S.E., Washington, D.C.
20003, requesting information regarding "the hu-
manities and education" program as well as the arts
and government set-up, I am sure you will obtain
the information about sources of museum support.
Unfortunately, I am not familiar with the list and
therefore suggest that you contact the proper
source.

Sincerely yours,

EGH/tm

ALBION COLLEGE
ALBION, MICHIGAN

9 February 1968

Mrs. Edith Halpert
Downtown Gallery
465 Park (Ritz Concourse)
New York, N.Y.

Dear Mrs. Halpert:

From March 25 to 29 a group of our staff will be in New York in the interests of our art collection.

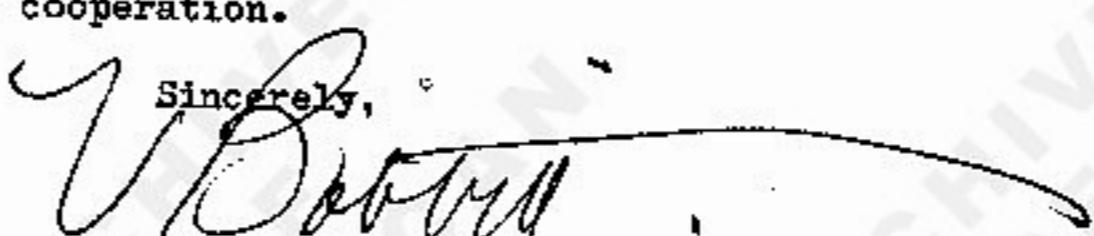
It would be most helpful if you could send us a roster of your "stable" as soon as possible so that we might save unnecessary effort for you as well as ourselves.

If you are inclined to indicate price ranges for artists under your auspices, that, too, would help us.

In any event we look forward to visiting your gallery. We are primarily interested in contemporary painting and sculpture.

Thank you for your cooperation.

Sincerely,


Vernon L. Bobbitt
Chairman
Department of Visual Arts

VLB/w

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January 27, 1968

Rosenblum and Kramer
642 Tenth Avenue
New York, New York

Dear Mr. Rosenblum:

Thank you for sending the man to build the shelves. I would like to have you see the shelf that was cut down to accommodate the metal cabinet in the corner of the showroom. There are also several other little details that require attention.

And I am having such a tough time with the bed in my apartment and would very much like to have that attached to the wall so that I don't break my back every morning and evening.

I will be most grateful to you for expediting these various jobs.

Sincerely yours,

EGE/tm

POC
February 5, 1968

Mr. B. Weber Jr.
511 Newburg Avenue
Catonsville, Maryland 21228

Dear Mr. Weber:

I am sorry to be so late in answering your letter, but I have been waiting for a good many months for Mrs. Kuniyoshi to let us know what she had in the way of lithographs, but since she has not had an opportunity to take a trip to her summer home she has found only a limited number of prints and we now have this material in our possession and as soon as we get a chance to check those in our Gallery inventory, we will know what is available for sale. We make it a practice to retain as complete a set as possible of each artist's graphics, so that they will be available for the many one-man exhibitions being planned by museums throughout the country. This relates to other artists in the Gallery as well.

The Archives of American Art published an inclusive, illustrated catalog of Kuniyoshi's graphics in their July 1965 Journal. Perhaps if you write directly to the Archives you may obtain a copy. If you will make a list of those which interest you, we will then check to ascertain those of which we have more than one and advise you.

The other artists you list - Dove, Demuth and Stella - did not work in that medium and, as far as I know, there are no lithographs or etchings recorded. Hartley and Marin, on the other hand, did produce some graphics, but again we have nothing available for sale.

If you will let me know in advance when you plan to be in New York, I will see what I can do in locating prints by the artists you list. I look forward to your visit.

Sincerely yours,

EGH/tm

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January 30, 1968

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Mr. Mitchell A. Wilder, Director
Amon Carter Museum
3501 Camp Bowie Boulevard
Fort Worth, Texas 76107

REVE SA

Dear Mitch:

If I told you this before, just consider it a happy repeat performance. I am referring to the three paintings you acquired - directly or indirectly - from the Watter Collection. Also, you were right in reading the message about the Charles Sheeler painting, which is unquestionably one of the top examples of his career, as is the Arthur Dove, THUNDER SHOWER. No doubt you have heard (perhaps I told you previously) that the Watter Collection has a close association with yours truly. The first Mrs. Watter, who made the collection, was my sister and considerably more than 50% of the paintings, sculpture, etc. - including the Folk Art - were gifts made by me to my sister. With the exception of those listed as acquired from the Philadelphia Art Alliance - everything else came from me directly or via The Downtown Gallery - even those listed in the provenance as other dealers, by mistake. Some time in the future (soon, I hope) I will tell you the story in detail. In any event Sonia Watter was the only close relative I had and since she and her husband (who was very opposed to any kind of contemporary art) agreed to present the collection to the Philadelphia Museum in its entirety. That's that. My sister died in 1957 and her husband remarried about a year later. It was the second wife who decided to dispose of the collection.

mt\HDS

Because the advertisement which appeared in ART NEWS some time in advance of the sale shocked me so seriously, I just could not raise my arm for bidding at the sale and learned shortly after - as I told you - that the majority of the purchases were made by other dealers, who have set the most enormous prices on all the items. Thus, I can make some other people very happy by continuing my vulgar, low-price policy - but again I want to tell you how happy I am that you now own three of the very important paintings, particularly the two I mentioned above.

Also, I want to thank you for being cooperative in agreeing to lend the Sheeler to Washington, as it is a vital note in his career.

To relieve your anxiety I want to report that the Stuart Davis painting was delivered to us by Santini and I was delighted to get this straightened out. To date I have not had an opportunity - what with my reduced staff - to check the items that went to Hayes Warehouse, but I hope to get that settled some time during this week.

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February 13, 1968

Mr. Seichi Sunami
27 West 15th Street
New York, New York

Dear Mr. Sunami:

On January 22nd we ordered from you three prints
of Demuth's watercolor ACROBATS - IN VAUDEVILLE,
1916, your negative number 3-9721.

To date we have not received these prints and we
do need them urgently. Would you be good enough
to follow through on this order at the earliest
possible moment.

Sincerely yours,

Tracy Miller

Rec'd 2/13/68

February 12, 1968

Mr. Francis L. Barton
Box 251
Duxbury, Massachusetts 02332

Dear Mr. Barton:

As I wrote you about ten days ago, I was flattered
that I was selected as an expert on "American-made
madonnas", but could not possibly help you in this
matter as it is a field with which I am not famili-
iar. As far as I can recall, neither our contempo-
rary artists (associated with this Gallery) nor
any of the Folk Art I have, included this subject
matter.

The only item I could find which related to Ameri-
can-made creches was a luminal sculpture, which I
purchased many years ago in the Pennsylvania Ger-
man area and of which I sent you a photograph.
This is chalkware with stained-glass window repli-
cas which was originally - I suppose - surrounded
with religious figurines. Evidently this did not
fit in with your theme - and I regret that I
could not be of help to you.

Sincerely yours,

EGH/tm

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January 23, 1968

Mr. John P. Leeper, Director
Marion Koogler McNay Art Institute
6000 N. New Braunfels
San Antonio, Texas

Dear Mr. Leeper:

We have today received the shipment of unsold items
which were on consignment to you (our form #7767).

We know - and are very pleased - that William
Zorach's YOUNG WOMAN and Morris Broderson's PICAD-
DOR'S ROOM, 1967 were sold. However, there were
two other items not returned with the shipment.
These are both silkscreens by Ben Shahn - DESCA-
LOGUE, 1961 and BYZANTINE MEMORY, 1966.

Perhaps these too were sold? In any event, we
will be grateful if you will let us know the
status of the two prints. Many thanks.

Sincerely yours,

Tracy Miller

"Keeping in rental
gallery while per
letter 1/30/68

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND G STREETS, NW.
WASHINGTON, D. C.

February 8, 1968

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

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Dear Edith:

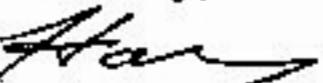
I know you must think I'm as hard to get a response from as a stone. That letter of yours was one of the most delightful Edith-isms I've received yet - by my not answering you probably have finally decided I really am not worth your notice. Well, it's partly your own fault. I know you've been helping and coaxing Sheeler collectors on our behalf -- I've been swamped by their letters agreeing to lend and asking questions. Pleasure must wait upon business - so their letters got answered before yours.

Really, I don't think we've had such a happy response to borrowing bids since Davis. I'm feeling very good about the prospects for a whole and healthy show -- none of its vital limbs missing. And the catalogue should be great. The Smithsonian Press is really behind the project. Would you believe they've agreed to reproduce everything we can get a photo of - virtually the whole show?

Incidentally, David's letter gave you the list of things we'd like from you -- you are willing to lend them, I trust? We tried to make the loan forms as painless as possible but I know only too well how hard it is to get routine work fitted in around a daily crop of crises.

I was talking about business before pleasure - well, that takes care of getting to New York, too. I doubt I'll even get to see if New York really is a Summer Festival. You'll just have to come down here. At least I'm sure we can all count on your help in christening the new building in May.

Sincerely,



Harry Lowe
Curator of Exhibits

January 31, 1968

Mrs. Adelyn Breeskin
National Collection of Fine Arts
Smithsonian Institution
Washington, D. C. 20560

Dear Adelyn:

As you probably know, David sent me a letter to the effect that the American Folk Art Exhibition, on which Don and I worked for days and days, has been cancelled completely for lack of space. Months ago, when I realized that the HemisFair Exhibition was to have opened simultaneously with the Smithsonian, I withdrew the former as I thought that it was vital to show the important ancestry in American art in Washington.

Following up the request from you for only one contemporary work of art from our roster, which was so well represented in ROOTS OF ABSTRACT ART IN AMERICA and AMERICAN LANDSCAPE exhibitions, I was really stunned. I am not taking this personally, but it seems strange that the opening exhibition in the new quarters was originally planned as a complete survey in a historical sense - particularly at a time when the art world in America has been perverted to an entertainment format and many museums have become discotheques, embracing music, architecture, dance, poetry readings, happenings, electronics, erotica, etc. - excluding even Grandma Moses.

I am eager to get your reaction to my chauvinistic attitude.

And so, my fond regards.

As ever,

EGH/tm



JEFFERSON GALLERY

7917 IVANHOE AVENUE
LA JOLLA, CALIFORNIA
92037

9 February 1968

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Dear Edith:

I AM SO HAPPY (FOR YOU) TO HEAR THAT TRACY HAS RETURNED!

I know that having him back in the gallery will help you
in so many ways....it seems that I still have souveniers
in my memory of turning in complete frustration only to
say "damn, if Tracy was here, we could find it!"

I've just come back from a quick two day trip to Santa
Barbara. The MAX WEBER exhibition is very exciting and
Ala Story has done another superb job of organization
and presentation. The installation of the works is
also very exciting - in fact, one of the best "hangings"
I've seen. Of course, Mlle. WEBER was there being full
of JOY. Ala, though extremely tired, was operating on
a full head of adrenalin and managed to get through the
full evening, which included a big dinner party at Margaret
Mallory's. Many of your friends sent their love to you.

The GEO. L.K. MORRIS was sent back to you about a week ago
by the La Jolla Museum...just a moment ago as I started to
type this letter, I received a call from the assistant
curator and was told that they had sent it by EMERY Air
Freight but the address was the old one on 51st St. I
instructed him to check with Emery immediately and to
change their address records for you (also that shipments
have to go through Budworth). Much to our collective
regret, the painting is not to stay in the area. By the way,
have you heard that Don Brewer is leaving the Museum here
sometime before summer?

I'm trying desperately to juggle a number of activities
here at the same time. Trying to keep my hand in the
art game by setting a few museum shows for a couple of
artists I handled in the past; doing my damned best to
sell a number of works from my own collection because I
have reached the "broke" stage except for a lot of paintings
and drawings, etc. And above all trying to keep the family
from disintegrating. Liz has bought herself another job
this time at Mills College where she takes over the Gallery
there early in the summer. That only took \$10,000 cash
and about \$70,000 collection of Vuillard, Matisse, Modigliani,
etc. The kids are in a good stage healthwise, but are
very confused. There is a slight glimmer of light under
the door, however, and I still have hopes that we can come

JAMES GOODMAN GALLERY

54 EAST 56th STREET
NEW YORK, N.Y. 10028

AREA CODE 212 • TELEPHONE 427-8888

CABLE ADDRESS • GOODGALNY NEW YORK

January 25, 1968.

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Edith Halpert,
The Downtown Gallery,
465 Park Avenue,
New York, New York. 10022

Dear Mrs. Halpert:

I would appreciate a receipt for the Harnett painting.

With kindest regards.

Sincerely yours,

James Goodman
James Goodman GALLERY (sign with first name)
R. C. G.

JNG:D

February 2, 1968

Mrs. Marion O. Sandler
Golden West Savings
1632 Franklin Street
Oakland, California

Dear Marion:

I am enclosing photographs of two huge sculptures by Abbott Pattison. One is now out on loan at the University of Georgia; the other is on view at the Gallery. I think I can manage to price CHICAGO TOTEM at your figure of \$5000. This is in brazed copper, entirely executed by the artist. ANCESTRAL TOTEM is in bronze with a dark patina and is \$6000. As is customary for this artist, there is only one of each and no additional casts will ever be made. As they are massive, deep, three-dimensional, they could be placed on much higher bases to bring them to the proportion you had in mind. Incidentally, do you by any chance have a floor plan to guide him? Also, if you are planning a trip to Chicago, you could get a wonderful idea of his work by visiting the Nate Cummings sculpture garden, which has a tremendous number of Abbott's work on view. He has the largest collection of Pattisons. We can arrange a meeting with the artist at Cummings' home. There are also a number of large sculptures inside and outside of office buildings, etc. in Chicago. Incidentally, as indicated in his catalog, there is a large example of his work at the California Palace of the Legion of Honor and another at the La Jolla Museum. I believe the one at the Legion is outdoors. In any event, I am convinced that he is the man for you (I don't mean after working hours.) I believe I mentioned previously that he has the most incredibly low prices on everything he does and there is no other artist in America or elsewhere - and certainly no one of any importance - who can give you the combination of creativity and low price. In most instances, with the material he uses and if and when he also has a cast, he just about breaks even.

And so, my fond regards to you-all.

As ever,

EGH/tm

BOSTON UNIVERSITY



SCHOOL OF FINE AND APPLIED ARTS
355 Commonwealth Avenue, BOSTON, MASSACHUSETTS 02116
CHARLES RIVER CAMPUS

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January 30, 1968

Dear Edith,

Many years ago, a Mr. Emil Arnold gave Boston University a small gouache by Max Weber entitled "Beneath The Canopy". The back of the gouache has a date Oct. 1930 stamped on it and a label from a Downtown Gallery exhibition in 1931.

It is 4 inches high by 6 inches wide.

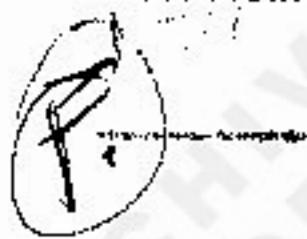
We are in the process of having the B.U. Collection re-evaluated for insurance and would appreciate it if you could give us a current valuation.

Jeff was married during Christmas vacation and things have been rather hectic. Hopefully, I'll get to New York soon now that everything is quieting down and will let you know when so that we can have dinner and catch up.

Hope that you are feeling better and were able to get a vacation.

Kindest regards,
Fondly,

Sylvia Stone



tion to publishing information regarding sales transactions.
Researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 50 years after the date of sale.

February 15, 1968

Miss Judy Humpston Ollie
Research Curator
Carroll Reece Museum
East Tennessee State University
Johnson City, Tennessee 37601

Dear Miss Ollie:

In going through the Shahn material which we have in our possession, I find two pictures which I believe would be appropriate to your theme. One is a watercolor entitled BARTOLOMEO VANZETTI, which is one of the Sacco-Vanzetti series we exhibited in April of 1932. The other is a silk-screen entitled THE PASSION OF SACCO AND VANZETTI, with a calligraphic area below containing the following text:

* * "If it had not been for these thing, I might have live out my life talking at street corners to scorning men. I might have die, unmarked, unknown, a failure. Now we are not a failure. This is our ~~success~~ career and our triumph. Never in our full life could we hope to do such work for tolerance, for justice, for man's understanding of man as now we do by accident. Our words - our lives - our pains - nothing ! The taking of our lives - lives of a good shoemaker and a poor fish peddler - all ! That last moment belongs to us. That agony is our triumph."

If you would like photographs of these, I will have a print made of the painting from the negative and we will have to make a special photograph of the silkscreen. Please let me know your wishes in the matter.

Sincerely yours,

ECH/tm

*This is a verbatim quote, including misspellings.

February 6, 1968

Mrs. Jerome S. Goldberg
4553 Bilexi Avenue
North Hollywood, California 91602

Dear Mrs. Goldberg:

In response to your letter regarding the GANDHI serigraph, I am now giving you the information which was printed in the catalog, BEN SHAHN GRAPHICS published by the Philadelphia Museum of Art in November - December, 1967.

"GANDHI, 1965. Serigraph, printed in black. Composition 36 $\frac{1}{2}$ x 24 $\frac{1}{2}$; sheet 40 x 26. Unspecified edition size; signed with a brush and red seal."

Yes, indeed, all the prices of Shahn's silkscreens have risen considerably during the past few years - as the number available was reduced. There are no more prints of BLIND BOTANIST and the one remaining PLEIADES is now priced at \$300.

I am sorry that one of the sizes was misquoted to you on the invoice. Now you have the correct information.

Sincerely yours,

EGH/tm

LITTLE, BROWN AND COMPANY

PUBLISHERS
BOSTON



NEW YORK OFFICE
THE LINCOLN BUILDING
60 EAST FORTY SECOND STREET
NEW YORK 10017
AREA Code 212 - TEL 687-1135

February 14, 1968

Mr. Tracy Miller
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mr. Miller:

Apparently I got you at a bad time this morning.
Sorry.

As you've already guessed, I called to find out
if there was any definite word on the DeMille
party. Any definite word will do...

Anxiously,

Lynn Caine
(Mrs.) Lynn Caine
Publicity Director
New York Office

LC/mlb

PS - Thought you'd like to see the enclosed.

P1
POV 5
net

February 12, 1968

Dr. Francis V. O'Connor
1111 Massachusetts Avenue N.W.
Washington, D. C. 20005

Dear Dr. O'Connor:

Because the Wall Street Journal "art expert" called on me to discuss the W.P.A. project, I decided to drop you a note to that effect. If you are planning to study the material I have, I decided I would not get involved with anyone else, even if it is only a brief article he has in mind. Will you therefore be good enough to advise me as to your intentions.

I look forward to hearing from you shortly.

Sincerely yours,

EGH/tm

for publishing information regarding sales transactions,
sellers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

MARION KOOGLER McNAY ART INSTITUTE

SIX THOUSAND NORTH NEW BRAUNFELS
SAN ANTONIO, TEXAS 78209

rior to publishing information regarding sales transactions,
cooperators are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

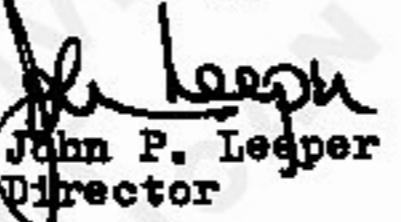
January 27, 1968

The Downtown Gallery
465 Park Avenue
New York 10022

Dear Edith:

The two Ben Shahn silkscreens, DECALOGUE, 1961,
and BYZANTINE MEMORY, 1966, have been rented
for a three month period which ends in the first
week of February. Under the conditions of the
Rental Gallery, the rentor, at the end of this
time, chooses whether or not to keep the work
and either remits the balance of the purchase
price or returns the work. As soon as the
balance or the works have been returned, we will
forward them to you.

Sincerely,


John P. Leeper
Director

- 5m -

show moy bofreg fmoda edj ydntu yldon ce bth moy as em qldn bns xtoY well
-er svad moy mrdtdu bns of qd exs moy ftdw wrof of regas ytdw ms I .etrd
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.ote troy of mofsl

January 30, 1968

abriged feed dtpk .none moy mofsl tsrd em tsf of

Mr. Thomas Jefferson
P. O. Box 2344
La Jolla, California

,27NOV 1968

Dear Tom:

Please forgive the delay in my reply, but I just have not had an opportunity to attack my balky dictation folder. However, now that Tracy has returned (thank Heavens) I can again dictate at home after working hours and start catching up. It probably will take me another year or so, but the telephone has been of great help as I can cancel out a lot of correspondence in that manner.

The Gallery has been a madhouse now that we are very fashionable once more. As a matter of fact, there are six major exhibitions scheduled for various parts of the country, all concentrating on "The Downtown Gallery Roster". If I don't get cancelled out by the hippie dealers, it will be a great surprise. And if I do not have better luck with new personnel, I will make them all happy by retiring soon. After all, there are a large number of galleries closing for that reason in New York as well as many other business groups. Evidently - thanks our politicians - it is preferable to go on relief, unemployment pay, or if you are an unwed mother - on welfare.

To change the subject, I did talk to Stuart Feld about the Gilbert Stuart painting and last night, as a guest at his home for dinner, I brought up the subject once again, but he made it very clear that he was not interested in purchasing the PORTRAIT OF SIR JOHN PARNELL. However, several members of the staff of the Smithsonian Institution come here and I will show them the painting, despite their recent sad story about having no money for acquisitions. On the other hand, if you would write to the Kennedy Gallery, whose new chief is Larry Fleischman, who as you probably know has been buying works by members of The Downtown Gallery roster (28 paintings, etc. at Parke-Bernet recently, when the Dr. and Mrs. Michael Watter Collection was auctioned) and the Demuths when they were sold (also at auction) in Philadelphia, I am sure that he would buy the Stuart indirectly from us at a much higher figure. Incidentally, the Watter Collection comprised an excellent cross-section of our roster, all of which had either been presented or purchased by sister, who was the first Mrs. Watter and who died in 1957. This was a very painful experience for me, but c'est la vie. I am gradually recovering from the shock. If you get no results, I think it would be a good idea if we returned the painting to you, unless you have other plans. Incidentally, what are you doing now in the way of functioning as an art dealer? I certainly miss you and wish it were possible for you to come back to

RANDOLPH-
MACON
WOMAN'S
COLLEGE

LYNCHBURG
VIRGINIA 24504

DEPARTMENT OF ART

R
1 February 1968

Mr. Tracy Miller
The Downtown Gallery
465 Park Avenue
New York
New York 10022

Dear Mr. Miller:

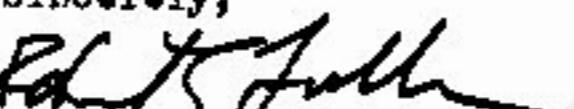
I wish to thank you and Mrs. Halpert for your help in lending prints and drawings for our 57th Annual. They will be a great addition to the show.

I would appreciate it very much if you would send the prices of the various drawings so that our business office will be able to work out the insurance for the shipment.

The pick up dates are 15 and 16 February and Budworth is handling the shipment.

My kindest regards to you and Mrs. Halpert.

Sincerely,



Robert S. Fuller
Associate Professor

prior to publishing information regarding sales transactions, collectors are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or collector is living, it can be assumed that the information may be published 60 years after the date of sale.

Donor's Name: Museum of Art of Ogunquit
Address: Shore Road
City: Ogunquit, Maine 03907

Date of gift or proposed date of gift: September, 1967

Name of work: "The Gossips" - Charles Demuth

Artist: Charles Demuth - Painted before 1914

From whom purchased: Gift from the artist, Charles Demuth

City: _____

When purchased: _____

*Purchase Price: _____

Medium (underline or fill in one):

PAINTING - Oil, watercolor, pastel, gouache, other _____

DRAWING - Pencil, crayon, ink, other _____

SCULPTURE - Bronze, stone, wood, other _____

GRAPHIC - Lithograph (Blk/White, color), etching, other _____

Support (underline one): Canvas, paper, wood panel, other _____

Dimensions: Height 5 inches; Width 8 $\frac{1}{2}$ inches

Location and description of signature, date and inscription:

Quote how signature and/or date read: "C. Demuth"

Face (underline two): Upper, lower, right, left, center, other _____

Reverse (Describe): _____

Quote, describe and state location of any other inscription: _____

For sculpture: Cast No. _____; Edition size _____

Condition of work: Good

**Former Owners (Dealers and collectors): _____

**Exhibitions: Faded card of 126th annual Philadelphia Watercolor exhibition 1914 - No. 124
Label of Museum of Modern Art with typed "Williams 50:100"

**References in publications (books, magazine articles, exhibition catalogues, etc.): _____

* This information is required by the Internal Revenue Service regulations but will not be disclosed to the appraisal panel.

** If space is insufficient, please supply the information on additional page.

D
110768-A 3500
6 400

✓ P.O.L
Purchased enter his request

February 12, 1968

Mr. Albert J. Latner
111 Davisville Avenue
Toronto 7, Ontario

Dear Mr. Latner:

As you will note from our letterhead, we concentrate entirely on American art in its various manifestations. When the Gallery was inaugurated in 1926, there were only two or three galleries representing American modern painters, sculptors and graphic work. Many of the artists whose names are listed below anticipated some of the current directions and are represented in practically all of the major museums in this country and elsewhere.

The only sculptors (or their estates) whom we represent are William Zorach (who died in 1966), John Storrs (who died in 1956) and one young sculptor from Illinois, Abbott Pattison. We also have in our own inventory examples by Lachaise, Nadelman, and Reuben Nakian. If any of these sculptors are of interest to you, I would be glad to send catalogs of previous exhibitions or photographs.

Sincerely yours,

EGH/tm

THE BALTIMORE MUSEUM OF ART
WYMAN PARK BALTIMORE MARYLAND 21218

February 15, 1968

Mrs. Edith Halpert
Downtown Gallery
464 Park Avenue
New York, New York 10022

*Get this
the same request*

ref to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 60 years after the date of sale.

Dear Edith:

We want to express our gratitude to you for having granted our loan request. Thanks to your generous cooperation we expect our exhibition FROM EL GRECO TO POLLOCK: EARLY AND LATE WORKS BY EUROPEAN AND AMERICAN ARTISTS to be one of the most important and exciting artistic events of this year.

Since we must start work on the catalogue which will accompany the exhibition we would appreciate it if you would return the completed loan form to me at your earliest convenience. We enclose new sets of the blanks in case the ones sent before have been mislaid.

Shipping instructions concerning your loan will be sent to you in July.

With our thanks for your much appreciated help,

Sincerely,

Trude
Gertrude Rosenthal
Chief Curator

GR:fb
Encl: loan form in duplicate

P. S. May we request three photographs of the loan.

Use to publishing information regarding sales transactions.
Licensees are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
subject is living, it can be assumed that the information
may be published 60 years after the date of sale.

February 1, 1968

Mr. Geoffrey Clements
18 Melrose Avenue
Staten Island, New York

Dear Geoff:

Listen, kiddo, we need order blanks from
you desperately. This is only about the
83rd request we have made!"

Also, please may I have three prints each
of the following Demuths:

#50-829 ✓

#21-644 ✓

AND - I have several prints on order which
were promised me for Tuesday last. I really
need them, as well as the two Demuths men-
tioned above. These particularly are a very
large RUSH.

Please, Geoffrey, sir?

Best -

Tracy Miller

Received

S. D. LEIDESDORF & CO.
CERTIFIED PUBLIC ACCOUNTANTS
125 PARK AVENUE
AT 42nd STREET
NEW YORK, N. Y. 10017
AREA CODE 212 687-0200

February 5, 1968

Tenant-Stockholders of
Ritz Associates, Inc.
New York, N. Y.

Gentlemen:

This is to inform you that Ritz Associates, Inc. has paid
real estate taxes and incurred interest expense on mortgage payable
for the calendar year 1967. The portion of each estimated to be
applicable to tenant-stockholders, is as follows:

	<u>Applicable to Each Share of Capital Stock</u>
Real estate taxes	\$1.813
Interest on mortgage	1.574

The amounts applicable to each share of capital stock are
after allocation and are based on 84,550 shares of capital stock of
Ritz Associates, Inc. estimated to be outstanding as at December 31,
1967. Upon completion of our examination, the final amount applicable
to each share of Capital Stock will be forwarded to you.

Very truly yours,

S. D. Leidesdorf & Co.

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

F
February 10, 1968

Mr. Ralph F. Colin
Administrative Vice President
Art Dealers Association of America, Inc.
575 Madison Avenue
New York, New York 10022

Dear Ralph:

Is my face red! Ever since I have been receiving your efficient follow-up letters I have searched and could not find the original forms, etc.

A temporary clerk filed it in a folder with the Smithsonian Institution papers, probably because that folder had some photographs in it also - for another purpose.

I am sending these by messenger and hope that you will forgive and forget that I have been remiss.

Sincerely yours,

EGH/if

P.S. What did you think of the Marlborough - Downtown fiasco?

his capacity was not permitted to appraise the work. Since Musya is not desperate and since I realized that ~~the~~ ^{the} had real value, I felt it was wise to hold them a little longer to obtain the highest possible figure. Therefore, I would suggest that you advise the dealer's brother that Mrs. Shoeler is not prepared to make the sale immediately - unless you feel otherwise, in which case I will follow your instructions. ^{OK, I'll wait}

My best regards,

Sincerely yours,

2000 FEB 26 NEW YORK CITY

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or author is living, it can be assumed that the information may be published 60 years after the date of sale.

ECH/tm



DEPARTMENT OF STATE

Washington, D.C. 20520

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 26, 1968

Mrs. Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
The Ritz Tower Concourse
New York, New York 10022

Dear Mrs. Halpert:

One of the works of art so generously loaned to the Art in the Embassies Program by The Downtown Gallery is ready to be returned. It is entitled "Dancer", by Seymour Fogel, Program registration number 1005. Would you please acknowledge receipt of the oil painting upon its return to the Gallery.

I hope you know how much Mrs. Kefauver valued your support of the Art in the Embassies Program.

Sincerely,

Lorraine Veitengruber
Administrative Assistant
Art in the Embassies Program

LV:1v

February 10, 1968

II

Mrs. Ala Story
305 Ortega Ridge Road
Montecito
Santa Barbara, California 93103

Dear Mrs. Story:

Won't you please send a WEBER catalogue (or several
if you can spare them). The one you promised has
not reached us as yet and Mrs. Halpert is very
eager to see what she is sure will be a very handsome
presentation.

She sends her love,

Sincerely yours,

IP/me

Irene Fuscus
Secretary to Mrs. Halpert

MRS. GEORGE B. HARLEY

25 W. SOUTHAMPTON AVE., APT. B, PHILADELPHIA, PENNSYLVANIA 19118

February 2, 1968

Miss Edith Halpert
Downtown Gallery
465 Park Avenue
New York, N.Y.

Dear Miss Halpert:

Quite a number of
years ago we met at The Colony
in Wellfleet on Cape Cod where I
was the Manager. At that time Nat
Saltonstall had a gallery and Don
Gaglione was running it. To get
to the reason for this letter, at that
time a group, including you, made
it possible for me to have a Zorach
Kitten as a birthday gift. It is
my most prized possession and
greatly admired by everyone who
sees it - especially by my sister-in-law

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 6, 1968

Miss Dorothy C. Miller
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Miss Miller:

This morning we received a letter from Moy and Roy enclosing a xerox copy of your letter to Mrs. Sheeler. We requested insurance valuations on the two paintings and the two conte crayon drawings in your collection.

As these purchases were made so many years ago and our records prior to the year 1960 are in the warehouse, we would be grateful if you would supply the actual titles, dates and sizes of these pictures. This will expedite the work for us.

With many thanks.

Sincerely yours,

Tracy Miller

ART DEALERS ASSOCIATION OF AMERICA, INC.
575 Madison Avenue
New York, N.Y. 10022

FOR THE INFORMATION OF ALL MEMBERS

I

As you all know, it sometimes occurs in connection with the works of contemporary artists submitted for appraisal that it is only possible to find one dealer - the artist's dealer - who is familiar enough with the market value of the artist's work to make an appraisal. It has always been the rule that when only one such appraisal is available, the matter is submitted to the entire Board of Directors before an appraisal is issued by the Association.

At a recent meeting of the Board, it was decided that in such circumstances the sole appraising member be required not only to make the appraisal but to send to the Association, with the appraisal, a schedule of supporting data with respect to sales of comparable works on the basis of which the dealer's appraisal was made. Such schedule need not show the names of purchasers but should show (a) dates of recent sales, (b) size or other description to indicate comparability with the work appraised, and (c) sales prices.

A notation will be attached to the request for appraisal when that kind of supporting data is required from a member in connection with his appraisal.

II

In the past, it has always been our opinion that the fees paid by donors to our Association for appraisals may be treated by them as deductible expenses in connection with the preparation of their income tax returns. This conclusion has now been officially confirmed in Revenue Ruling 67-461 which states: "The amounts paid by the individual for the appraisal" [of property given to charitable organizations] "are deductible under § 212(3) of the Code as expenses paid in connection with the determination of his income tax liability, provided he itemizes his deductions and does not use the standard deduction". Note that the appraisal fee is an "expense" and not part of the charitable contribution. It, therefore, is not subject to the 20% or 30% limitations on charitable contributions. You may, of course, inform your clients to this effect.

Ralph F. Colin
Administrative Vice President

RFC/sr

Dated: January 23, 1968

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purchaser are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

February 12, 1968

Mr. Marvin S. Sadik, Director
Museum of Art
The University of Connecticut
Storrs, Connecticut 06268

Dear Marvin:

I was so sorry to learn that you had been ill - and having observed a number of confreres suffering from intestinal flu, including my secretary, I can sympathize with you and forgive you for postponing your date.

It will be a great pleasure to see you this week and I will, of course, do my best to give you the cream for your exhibition. Will you be good enough to phone me when you arrive, so that we can make a specific date to complete the selections for your exhibition.

I find it rather strange that, with all the promotion in the press concentrated on the "hippie" stuff, we are called upon for five major "Downtown Gallery Roster" exhibitions in various parts of the country. Perhaps the public has gotten bored with the Discotheque performances in many of the major museums, which includes not only the visual arts but concerts, ballet, fashion shows, poetry readings and all the other "cultural forms", with very little accent on what the old-timers considered visual art.

As I mentioned previously and especially now, since your town is named for an ancestor of an artist associated with this Gallery, and particularly because of our previous associations, I will do all I can to help you with the plan for a major exhibition.

Because I have many commitments, do call me as soon as you arrive so that we can make our plans.

My best regards.

As ever,

EGH/tm

for publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

2121 No. Bayshore Dr. Miami Fla 33137
Palm trees at sunset in Florida
Feb 10/45

Jan 25th

Dear Edith,

I spending a few restful
weeks in Florida with
Midley's sister. We were
lucky enough to get out
of New York before the end
of the cold spell but trust
all goes well with you.

all good well with you

1965
25
PM
MAIL
EDITH HALBERT
DOWNTOWN GALLERY
465 PARK AVE
NYC 22
NY

Edith, Miami - Conventional



Post Card

GW

GOLDEN WEST SAVINGS

AND LOAN ASSOCIATION • 1802 FRANKLIN STREET, OAKLAND, CALIFORNIA 94612 • TELEPHONE 461-3847

nor to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 30, 1968

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

Thank you very much for the information and catalog on Abbott Pattison. Yes, we would be very interested in pursuing the matter further -- providing that this acquisition would not put an excessive strain on our \$5,000 budget. I may be able to persuade the "Board" that we should spring for a bigger number, but I have my doubts about any kind of substantial increase. So do let me know what an eight foot Pattison would cost (it seems so crass to be buying them by the foot). If a Pattison does not seem out of the question, kindly send pictures -- send them anyway. If we cannot afford a Pattison perhaps you could suggest another sculpture. What about a mobile?

We are as ever interested in acquiring additional Brodersons. You mentioned the likelihood of photographs being available.

No, we have not received the revolving base, and we really do want it.

Look for us -- another whirlwind trip -- sometime during the end of April. We will give you advanced notice, you can be sure.

We look forward to seeing you in the not too distant future.

Love,

Maurice Heuer

MOS:bfs

February 5, 1968

Mr. William A. McGonagle, Curator
Joslyn Art Museum
Dodge at 24th Street
Omaha, Nebraska 68102

Dear Bill:

It was good to hear from you - as usual. I also want to express my gratitude for trying to increase sales for "the childless widow" (as I was referred to in a long article on yours truly which appeared in Time Magazine a few years ago).

Before I write to Mrs. Bohem, I want to obtain your permission to use your name as "reference". I will then send Mrs. Bohem a catalog of our 42nd Anniversary Exhibition, which includes the names of all our artists - the old masters and the younger generation. Please let me know.

For your information, Walter Myden has had a very serious coronary and we are all deeply concerned. I talked to him this morning and was delighted that he was finally released from the hospital - and naturally feels much happier in his own home. It occurred to me that you might like to drop him a note, without making it sound as if his illness were serious. Also, I would suggest that you make an early decision about exhibiting their collection, since they are planning to take a long vacation shortly and it would be good timing to remove the works of art while they are away and won't miss them for quite a period. In any event, I do hope that a visit to New York is scheduled in the very near future.

With fond regards.

As ever,

EGH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

JACK H. COHEN
4200 PARK AVENUE
BRIDGEPORT, CONN.

Client

POL

February 15, 1968

Mrs Edith Gregor Halpert
Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs Halpert,

In re-reading our letter to you including the address the address of Mrs Ruth Horn, please note that the address we sent to you is not correct; replace the information you have with the following:

Mrs Ruth Horn
16 Edgewood Road
Bridgeport, Connecticut
06604.

Client
Thank you very much for your trouble in this change.

Jack H. Cohen
Cordially yours,

Reference to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 12, 1968

Mrs. E. L. Macht
1271 Mill Road
Meadowbrook, Pennsylvania 19046

Dear Mrs. Macht:

Forgive me for not having answered your letter previously, but besides the exhibition at the Philadelphia Museum, a large number of Shahn's graphics had been sent out to other institutions and the last of the exhibitions has finally ended and we now have some graphics available, which are being checked in the very near future so that we may ascertain what is actually for sale. I am quite certain that MUSICAL CHAIRS will not be among them as the edition was almost completely sold out shortly after these prints were produced. However, within a week or two, I will send you the titles of what we have on hand. No doubt you have the catalog issued by the Philadelphia Museum so that you may refer to the reproductions and can let me know which of the other prints would be of interest to you.

Sincerely yours,

EGH/tm

ART DEALERS ASSOCIATION OF AMERICA, INC.
575 Madison Avenue
New York, N.Y. 10022

TO: All Members
RE: Notice of Special Meeting of Members

A special meeting of members of the Association will be held on Wednesday, February 7, 1968, at 5:00 o'clock P.M. at Perls Galleries, 1016 Madison Avenue, New York, New York 10021, for the transaction of any business which may come before the meeting.

Special consideration will be given to a discussion of a possible symposium to be sponsored by the Association for the discussion generally of the position of the Art Dealer in the community and his cultural contributions to it.

If any member has a suggestion for any other specific matter which he would like to have discussed at the meeting, would such member please communicate with the Administrative Vice President so that the matter may be placed on the agenda.

Klaus G. Perls
President

Ralph F. Colin
Administrative Vice President

Dated: January 23, 1968

NOTE: Please note and read carefully the enclosed notice containing two important pieces of information for Members.

RFC/sr
Encl.

TELEPHONE HANOVER 2-8490
CABLE ADDRESS "RENOIRICH"

REYNOLDS, RICHARDS, ELY & LAVENTURE
ATTORNEYS AND COUNSELORS AT LAW

OLIVER C. REYNOLDS
GEORGE H. RICHARDS
WILLIAM B. LAVENTURE
THOMAS NICHOL, JR.
CHARLES L. FLEMING
RICHARD L. MORGAN
RICHARD P. HADLEY
SAMUEL R. DAVIS
JOSEPH R. BRAMBIL
LOUIS A. TRAPP, JR.
RICHARD G. BRODRICK

68 WILLIAM STREET
NEW YORK, N.Y. 10005

February 6, 1968

WALTER B. LOGAN
FREDERIC W. GIRONER
COUNSEL

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

Thank you for your letter of January 30th. I have talked to Malcolm Roy, who received a copy of your letter. He expects to talk to Musya about various matters soon, including this. We think your suggestion of discussing it with Bill Lane is good, and Malcolm said he would be in touch with me about it again shortly. Do you know when the exhibition will be held? Also, should I tell him that there is any hurry about this?

I am following your suggestion and writing Mr. Cole along the lines you indicated.

With best regards.

Sincerely,



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser if involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

BARRY R. PERIL
ATTORNEY AT LAW

Recd
PM 6th

1401 WALNUT STREET
PHILADELPHIA 2, PA.

LOCUST 8-7777

February 1, 1968

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert,
136 E. 56th Street, Apt. 15-C
New York, N. Y.

Dear Edith:

Enclosed you will find a catalog of the Mullen collection sold at Freeman's in Philadelphia. A price list is enclosed.

We will be seeing you shortly.

Cordially yours,


BARRY R. PERIL

BRP:w
Enc.

for publishing information regarding sales transactions,
curators are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 50 years after the date of sale.

February 10, 1968

Mr. Leigh B. Block
1260 Astor Street
Chicago, Illinois 60610

Dear Mr. Block:

I hate being a bore, but I am obliged to write to you again requesting that you send me a receipt for the Folk Art objects we sent to you on January 2, 1968. As you can well understand, this is most important for our records. We have the delivery date, etc., but since so long a period has passed, I am deeply disturbed - and hope that you will attend to this matter.

Sincerely yours,

EGH/1f

From the desk of — Jack Lawrence

January 27, 1968

Dear Edith:

It's that time again — have to get new appraisals.

Surprisingly enough although it seems like I'm
bothering you for this chore every year — the last
time it was done in a complete manner was 1963!

By the way, according to my records you suggested
in 1963 that I ask Janis for an appraisal on the
Gorky. He wrote back that since he had never sold
such an early work of Gorky's he found it impossible
to evaluate. Never heard such nonsense! Does that
mean it ain't worth nothing? If you can't appraise
it — then who?

Love
Jack

ri to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
substantiated after a reasonable search whether an artist or
inhabitant is living, it can be assumed that the information
may be published 60 years after the date of sale.

February 9, 1968

Associated Hospital Service of N.Y.
30 Lexington Avenue
New York, New York 10016

Gentlemen:

Enclosed please find application for Richard F.
Miller, who is now employed once again at The
Downtown Gallery and therefore eligible for
our Group Plan #60693.

We will appreciate your processing of this ap-
plication and notifying us that it is in effect.

Thank you for your cooperation.

Sincerely yours,

ECH/tm

LOS ANGELES COUNTY MUSEUM OF ART

5905 Wilshire Boulevard, Los Angeles, California 90036 Telephone 937-4250

February 14, 1968

Mr. Tracy Miller
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mr. Miller:

Thank you for sending Dove's Centerport VII so promptly.

As noted on the enclosed receipt, insurance has been placed at \$4,500. In your letter of February 9, you indicated that the insurance should be \$5,000; however, the loan agreement previously filled out and signed by Mrs. Halpert indicated that the painting should be insured at 90% of its selling price of \$5,000. Is there any reason why the picture should be insured at \$5,000? Please let me know if there is and we will comply; however, this will mean a new loan form to be signed by Mrs. Halpert.

After the color transparency of Centerport VII is made, do you want us to keep the picture for the show? We will be happy to do so if that is your wish.

Sincerely yours,

Annette Epstein

Annette Epstein
Secretary to Mr. Larry Cuxry

Prior to publishing informed our regarding sales transactions, museums are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

for publishing information regarding sales transactions,
certain are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
chaser is living, it can be presumed that the information
may be published 60 years after the date of sale.

Albert J. Latner

111 Danville Avenue
Toronto 1, Ontario

January 24, 1968.

Downtown Gallery,
465 Park Avenue,
New York, N. Y.,
U. S. A.

Dear Sirs:

I have noted your registration as a Gallery
and your name in The Art Gallery Magazine.

I would be pleased to know what sculptures
you handle, or might have of the Impressionist Artists
and all those important sculptors from Rodin onwards.

If you have any now in your Gallery, I would
be pleased to receive a picture, the provenance and prices
immediately.

Yours very truly,

Albert J. Latner

Albert J. Latner.

AJL/nd

J. F. C.

Mr. William LaVenture
Reynolds, Richards, Ely and LaVenture
68 William Street
New York, New York 10005

‘अन्यथा तात्पुर्यम्’

• ፳፻፲፭ ዓ.ም.

Dear Bill:

I am so glad that you wrote about the request from the Smithsonian Institution for photographs by Charles Sheeler. This has been in the air for a long time - first at the Museum of Modern Art and later the Smithsonian. I believe that I discussed the matter with you at an earlier time and expressed my feelings about the combination. While Charles was a master, in both media, it took us years and years to break down the negative approach to the combination. Many publications, museums and collectors reduced his status as a creative artist by referring to the fact that he was basically a photographer and merely ~~combined~~ paintings on what the camera reported. As I mentioned before, this was a negative approach to his paintings and it took us years to cancel out the feeling and separate the two media. Therefore, I refused to cooperate with the Museum of Modern Art in their desire to have a small group of paintings and photographs relating to them in a special exhibition to promote the idea of the relationship. Consequently, I would not recommend the ~~combined~~ exhibition unless it were very carefully organized, so that there would be no specific combination of any single theme. I think it would be a good idea if you, Bill Lane and I met and discussed the matter further - selecting photographs that he took as such, of unrelated subjects.

四百三

Won't you please let me know whether this arrangement would be agreeable to you and, if so, when it would be most convenient for us to meet before making any commitment to the Smithsonian, the Philadelphia Museum and the Whitney Museum, which have actually scheduled the exhibition.

Also, I must tell you how amused I was upon receipt of your letter of January 22nd, enclosing Richard Cole's offer to purchase the Villon etchings, stating that he was not a dealer. For your information, he is the brother of Sylvan Cole, who owns the A.A.A. Gallery (Associated American Artists). When I was obtaining valuations for the appraisal you requested, ~~of the~~ I was obliged to check with dealers who were familiar with the work of artists we did not handle and, at that time, got figures for the Villons from Sylvan Cole and Peter Dietsch - both of whom are "experts" in the graphic field. Before that, I showed the prints to the curator at the Museum of Modern Art, who was very much excited and mentioned that these prints were very valuable, but in

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rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 5, 1968

Mr. Thomas Leavitt, Director
Santa Barbara Museum of Art
Santa Barbara, California

Dear Mr. Leavitt:

I am most grateful to you for sending me a copy of your catalog - THREE YOUNG COLLECTIONS. I was deeply impressed with your introduction, which I hope will appear in full in one of the current art magazines, which have not only concentrated on the ONE-IMAGE artists but also the pattern of collecting per se. This would also be of great value to many museums throughout the country, which are now much more interested in attendance records and gradually turning the institution into an entertainment center or - what may be more appropriate - a discotheque.

And so, I congratulate you once again.

With best regards.

Sincerely yours,

EGH/tm

Donee's Name: Museum of Art of Ogunquit
Address: Shore Road
City: Ogunquit, Maine 03907

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Date of gift or proposed date of gift: September, 1967

Name of work: Charles Demuth "Spring April"

Artist: Charles Demuth - painted before 1915-1912

From whom purchased: Drexel Institute, & Sent from
City: Philadelphia

When purchased: 1912 (received as wedding present)

*Purchase Price: _____

Medium (underline or fill in one):

PAINTING - Oil, watercolor, pastel, gouache, other _____

DRAWING - Pencil, crayon, ink, other _____

SCULPTURE - Bronze, stone, wood, other _____

GRAPHIC - Lithograph (Blk/White, color), etching, other _____

Support (underline one): Canvas, paper, wood panel, other Impossible to tell

Dimensions: Height 8 3/4 inches; Width 11 1/2 inches

Location and description of signature, date and inscription:

Quote how signature and/or date read: No signature or date

Face (underline two): Upper, lower, right, left, center, other _____

Reverse (Describe): Paper-covered Fibre board on unknown

Quote, describe and state location of any other inscription: Printed

Label of Braxton Picture Frames, 353 East 58th St, N.Y. 22

For sculpture: Cast No. _____; Edition size _____

Condition of work: Good

**Former Owners (Dealers and collectors): _____

**Exhibitions: _____

**References in publications (books, magazine articles, exhibition catalogues, etc.): _____

* This information is required by the Internal Revenue Service regulations
but will not be disclosed to the appraisal panel.

** If space is insufficient, please supply the information on additional
page.

4500
7/10/68



DINERS CLUB

10 COLUMBUS CIRCLE/NEW YORK, N.Y. 10019/TELEPHONE: (212) CI 8-1800/CABLE: "DINCLUB" N.Y.

• The Downtown Gallery
• 465 Park Avenue
• New York City 10022

ACCOUNT NO.
1709 3733 8

DATE
2/2/68

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 60 years after the date of sale.

Dear Member:

Thank you for your inquiry regarding your account. You may be sure that I will give it my
personal attention.

After a thorough investigation, I will be in contact with you.

Please address any further communications to my attention.

Very truly yours,

P Niles ag

Member Service Dept.

SHELDON S. COHEN
Room 3000
INTERNAL REVENUE BUILDING
WASHINGTON, D.C. 20224

February 6, 1968

Miss Edith Gregor Halpert,
The Downtown Gallery,
465 Park Avenue,
New York, N. Y. 10022

Dear Miss Halpert:

May I thank you for allowing us to include "Sabbath" by Max Weber in the exhibition "Lower East Side, Portal to America" sponsored by the Jewish Social Service Agency at the Smithsonian Institution.

The exhibition was enthusiastically received. Over 75,000 people visited the exhibition during its four weeks at the Smithsonian. Of special interest was the large number of school groups (both parochial and public) who made special trips to the Museum and for whom this exhibition was a revelation of an era in American history.

The exhibition opened on December 16th before an invited audience of 600 government and social leaders, including the Ambassador of Israel and Mrs. Harman, Justice Douglas, Secretary of Transportation and Mrs. Boyd, Ambassador Linowitz, United States Representative to the Council of the Organization of American States, Special Assistant to the President Ernest Goldstein, and Dr. S. Dillon Ripley, Director of the Smithsonian.

The painting added a dimension to the exhibition which extended the understanding and feeling of the period. May we never forget our origins.

With kind regards.

Sincerely yours,



Sheldon S. Cohen
Chairman
Steering Committee

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LEE M. PARKISON
MARY FRANCIS POPE
MARTHA WAGNER

January 26, 1968

The Downtown Gallery
465 Park Avenue
New York
New York
10022

Dear Sir:

Due to a change in plans we wish to return the accompanying photo to you along with this expression of our appreciation. Rather than use the photo in our student book, which was what we originally requested it for, we have decided to put it in our class teaching packet.

This will be taken care of by Providence Lithograph Company. Please accept our most sincere thanks for your cooperation concerning this print.

Cordially

Vikki Gregory

Vikki Gregory Secretary to
Lee M. Parkison, Editor
Elementary V-VI
Curriculum Materials

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from both artist and purchaser involved. If it cannot be
determined after a reasonable search whether an artist or
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may be published 50 years after the date of sale.

MRS. WALTER NATHAN

1053 SKOKIE RIDGE DRIVE, GLENCOE, ILL., VE 3-0860

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 23

Dear Mrs. Halpert,
Many thanks for your letter. The short time
spent with you was very illuminating. We
saw a lot, learned a lot, but most of all
enjoyed being with a real Master. It was
very special to us.

We are interested in Shahn & Broderson.
Walter plans to be in New York on January 26
and hopes to see you sometime that afternoon.
It's a quick stop-over. Washington 2 days.
New York on Friday, home that evening.
But he will make every effort to see you -
hope you will be in.

Sincerely,
Lad Nathan



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353 PRAIRIE AVENUE
PROVIDENCE 1, R. I.
PHONE WILLIAMS 1-1200

February 12, 1968

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is not to be published 60 years after the date of sale.

Miss Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Miss Halpert:

I am writing in regard to permission to reproduce "Hunger" by Ben Shahn in black and white for our client The Methodist Publishing House. This was requested last year by Mr. Lee Parkinson (I enclose our Xerox of letter from you) for a book.

This request is for a second usage in a Teaching Packet which is a companion teaching aid for the book mentioned above. We have received permission from Auburn University, which, according to your letter, is only a token gesture.

We enclose our permission form in which the publisher, usage, size and purpose are stated.

Our production schedule is such that we would appreciate it if you could expedite this request and we extend our thanks for your courtesy in this matter.

Cordially,
PROVIDENCE LITHOGRAPH CO.

Edna Grace
Edna Grace
Assistant Editor

EG/mah

COLOR LITHOGRAPHERS OF AMERICAN LIFE FOR 100 YEARS



THE HIGH MUSEUM OF ART

1280 PEACHTREE STREET, N. E. / ATLANTA, GEORGIA 30309 / telephone 892-3600

GUDMUND VIGTEL, Director

February 7, 1968

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

We owe you an apology for the delayed return of those works of art which you lent so generously for our Collectors' Opportunity exhibition last November.

I told you at the time that we would have them back in your hands during the first week of December. This was the agreement that we had with Morgan-Manhattan. They, however, saw fit to delay the deliveries without letting me know. I am truly sorry for this and only hope that it did not cause you too much chagrin. I received Morgan-Manhattan's bill today and see from it that the delivery was made on December 21st. This, of course, was very bad all-round.

OK-in

I hope that I may look you up again the next time I am in New York.

With best personal regards,

Sincerely yours,

Vig
Director

GV:ab

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merchandise and responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
artist is living, it can be assumed that the information
may be published 50 years after the date of sale.

February 13, 1968

Milwaukee Art Center, Dept. A
750 N. Lincoln Memorial Drive
Milwaukee, Wisconsin 53202

Gentlemen:

On January 22nd, we sent you our check for \$3.75,
covering the following order:

- 1. Ten Americans (\$1.)
- 4. Wisconsin Collects, 1964 (50¢)
- 5. Heritage Milwaukee, 1964 (\$1.)
- 1. Raphaelle Peale, 1959 (\$1.)

25¢ was included in the check for postage. To
date we have not received these catalogs and
will appreciate having someone check on the
order and expedite the matter.

Thank you for your attention.

Sincerely yours,

Tracy Miller

Recd 2/14/68

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February 13, 1968

Abraham & Strauss
Mail Order Department
420 Fulton Street
Brooklyn, New York

Gentlemen:

Per your advertisement, we would like to order for C.O.D. shipment, the following:

1 "Wagner 'Instant Clean' Liquid Rug Shampooer plus 22 oz. of 'Easy-Glamair' Shampoo" (#48-1)

We will be grateful for your prompt attention.

Sincerely yours,

Tracy Miller

P. S. Please send to the above address.

THE UNIVERSITY OF GEORGIA
GEORGIA MUSEUM OF ART
ATHENS, GEORGIA

January 29, 1968

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Works on loan to the Georgia Museum of Art arrived this morning and they appear to be in good condition. One (1) work on your original inventory — John Storrs (B 12 C) ABSTRACT FIGURE, 1934, Bronze, 34 inches high — was not included in the shipment. This deletion was confirmed by telephone conversation with Irene Fuseau this morning.

We are very pleased with your generous loan for this exhibition, though I am disappointed that Ben Shahn's, STUDY FOR THE H-BOMB poster, was not included. (My wife was pleased by that deletion however, as it will save us a few dollars. I have a strong and personal affinity to that work. Thank you for keeping it in New York.)

Cordially,

William D. Paul Jr.
William D. Paul, Jr.

WDPJr/ap

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
warehouse is living, it can be assumed that the information
may be published 50 years after the date of sale.

February 5, 1968

Mr. A. Robert Whyte
41 West Lake Drive
Valhalla, New York 10595

Dear Bob:

Many thanks for writing to me regarding the
warehouse space, which we need so badly. We
have all been so busy during January sending
out large exhibitions to museums in various
parts of the country that I have not had an
opportunity to shop for storage rooms, but
will try to do this in the very near future
- unless I break down and sell some of our
inventory, if the artist or the estate has
nothing available.

In any event, I am most grateful to you.

Best regards,

EGH/tm

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND G STREETS, NW,
WASHINGTON, D. C.

Ref to publishing information regarding sales transactions.
Sellers are responsible for obtaining written permission
from both artist and Purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

February 2, 1968

Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

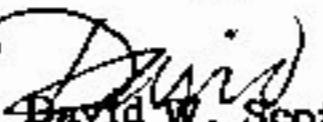
Dear Edith:

I appreciate your frank letter, particularly because I share your very deep regret that our plans have suffered such a set-back. I wonder, however, if you fully realize the extent to which we have had to retrench all our plans as a result of budget problems. It really came down to a question of whether we could open our doors at all this year. Our whole staff felt it was better to open half our areas than put off the opening for an indefinite number of years. We are forced to hold back on eleven galleries, and we can open only six, plus lobbies and corridors. Our most important rooms will be open, but we cannot represent all the best of our own collections, let alone our interests and plans for the future.

By getting our doors open, we can push ahead with our plans to show American folk art as soon as we can open one or two more rooms in our building. You know how deeply committed we are to showing all aspects of our country's art. For three years now, our space-use projections both here and in the Renwick Gallery (which is currently under renovation) have included substantial facilities for showing folk art, and we certainly have no thought of changing. Your own help in preparing for these displays puts us well on the road, and of course we appreciate it no end.

With all our best,

Sincerely,



David W. Scott, Director
National Collection of Fine Arts

February 12, 1968

Mr. Richard Hood, President
American Color Print Society
2022 Walnut Street
Philadelphia, Pennsylvania 19103

Dear Mr. Hood:

It just occurred to me that I have not renewed
my Sonia Watter Award and since my personal
records are presently in the hands of my ac-
countant, who lives out of town, I am writing
to ascertain to whom the previous checks were
sent and the approximate date as well. I do
want to continue this Award and want to make
certain that I have not slipped up in 1967 or
1968.

I will be grateful for your reply.

Sincerely yours,

EGH/tm

Donee's Name: Colby College Art Museum
Address: _____
City: Waterville State: Maine 04201
Date of gift or proposed date of gift: December 1967
Name of work: Sunset
Artist: William Zorach
From whom purchased: Don't know
City: Don't know State: _____
When purchased: Don't know
*Purchase price: _____

Medium (underline or fill in one):

PAINTING - Oil, watercolor, pastel, gouache, other _____
DRAWING - Pencil, crayon, ink, other _____
SCULPTURE - Bronze, stone, wood, other _____
GRAPHIC - Lithograph (Blk/White, color), etching, other _____

Support (underline one): Canvas, paper, wood panel, other _____

Dimensions: Height 13 3/4 inches; Width 18 1/2 inches

Location and description of signature, date and inscription:

Quote how signature and/or date read: "Wm-Zorach 1920"
Face (underline two): Upper, lower, right, left, center, other _____
Reverse (Describe): No drawing or inscriptions
Quote, describe and state location of any other inscription: _____

For sculpture: Cast No. _____; Edition size _____

Condition of work: Excellent

**Former owners (dealers and collectors): H. M. Sulzberger ^{late} H. M. Sulzberger ^{late}
formerly wife of Alice Hunt of New York, who died in 1925, since when she has lived abroad
she probably bought before 1925. A gift from her to Switzerland in 1947.

**Exhibitions: Farisworth Museum Rockland Maine
for several months

**References in publications (books, magazine articles, exhibition catalogues, etc.)

1/24/68 - Value \$650.

R. Burden-Mullen

* This information is required by the Internal Revenue Service regulations if the purchase was made within five years of the date of the gift. Where the purchase price is supplied, it will not be disclosed to the appraisal panel.

** If space is insufficient, please supply the information on additional page.

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from both artist and producer involved. If it cannot be
established after a reasonable search whether an artist or
producer is living, it can be assumed that the information
may be published 60 years after the date of sale.

February 9, 1968

Mrs. M. F. Potaskin
Art Sales and Rental Gallery
Philadelphia Museum of Art
Parkway at 26th Street
Philadelphia, Pennsylvania

Dear Mrs. Potaskin:

Sorry to be a nag, but we really must know whether
you plan to have your consignment items picked up
or whether we should void the consignment and re-
file the pictures.

Please either write or phone me and let me know
where this matter stands.

Thank you for your cooperation.

Sincerely yours,

Tracy Miller

per phone 2/13/68
within "the week"

THE BROOKLYN MUSEUM

EASTERN PARKWAY, BROOKLYN, NEW YORK 11238

THE COMMUNITY COMMITTEE
838-5000 - 789-2403

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February 1968

Dear Mrs. Halpert,

On April 27, 1968, The Brooklyn Museum will hold its 11th Annual Gala — The Artists Ball — celebrating the opening of the new gallery "Listening to Pictures." This unique installation will allow the artist, for the first time, to speak for his own work through the means of audible labels.

The *Journal*, an integral part of the Ball, is an important source of income for the Museum's ever-increasing activities. Your tax-deductible contribution will enable thousands of children and adults to enjoy concerts, lectures, exhibitions and films without cost.

Won't you please help us by returning the enclosed form with your check? We thank you.

Sincerely yours,

(Mrs. Jay S.) Ester G. Unger
Co-Chairman

For the Journal Committee

OKLAHOMA ART CENTER



3113 PERSHING BOULEVARD PLAZA CIRCLE FAIR PARK OKLAHOMA CITY 73107 WINDSOR 6-4477

8 February 1968

The Downtown Gallery
465 Park Avenue (Ritz Concourse)
New York, New York

Dear Madam:

The Oklahoma Art Center is planning a COLLECTOR'S CHOICE exhibition in April, 1968, of a cross-section of art works for sale representing distinguished New York galleries.

I shall be in New York next week, February 12-16, to consider selections from your gallery to be represented in the Oklahoma City exhibition. I would appreciate your consideration and cooperation with the Art Center by allowing me to consult with you during my limited visit.

I look forward to being in your gallery. Thank you for your consideration of my letter.

Sincerely,

Patric Shannon
Director

riar to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

EDWARD M. M. WARBURG

216 WEST 58 STREET
NEW YORK, N. Y. 10019

January 23, 1968

Dear Mrs. Halpert:

Israel's Defense Minister Moshe Dayan is to be honored by the United Jewish Appeal of Greater New York at an extraordinary dinner on Tuesday, February 20, 6:00 p.m., at the Americana Hotel.

Our salute to General Dayan should arouse the widest interest in all sections of the community and I am writing to you now to let you know how much we want you, who are such a leading force in our work, to be with us.

Won't you please return the enclosed card at this time so that a place may be reserved for you.

With every good wish,

Sincerely,

Edward M. Warburg

ALFRED R. BILINSKI
President

MARTIN HANS
GEORGE LIPTON
DR. SYDNEY LURIA
SAMUEL ROBERTS
THEODORE RUDERMAN
Vice Presidents

DR. HAROLD BILL
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R. DAVID SANDERS
Secretary



JACK H. COHEN
Executive Director

JEWISH COMMUNITY CENTER

4200 PARK AVENUE - BRIDGEPORT, CONNECTICUT 06604

TELEPHONE 372-6567

February 12, 1968

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert,

We are delighted to learn that the Jewish Community Center will be privileged to open its 1968 Art Show Series with a Rattner Exhibition.

We have planned to schedule this auspicious event for Saturday evening, October 19, 1968 at 7:30 p.m.

Of course, we shall wish to have Mr. and Mrs. Rattner with us for the opening. The presence of the artist lends so very much to the situation; and in addition we will hold a reception in his honor, that evening, and hope to have him say a few words to the visitors who will be with us at that time.

In this regard, would you please advise Mr. Rattner of our format. Should the rigors of the evening extend beyond a reasonable hour for a return to New York City, we shall be delighted to arrange for motel accommodations for the Rattners.

Regarding the selection of the paintings, Mrs. Ruth Horn of the Carlson Foundation, the sponsors of this show at our Center and Mrs. Rudolph Braun, Chairman of our Art Show Committee will arrange to be in New York as soon as conditions are more settled, to meet with you and select those works which will best represent Rattner to our audience and in our program.

Mrs. Horn reminds me to tell you that she would enjoy being on your mailing list and would like to hear from you. Address Mrs. Ruth Horn, 16 Edgewood Road, Fairfield, Connecticut, 06430.

Right to publishing information regarding sales transactions.
Searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
scholar is living, it can be assumed that the information
may be published 50 years after the date of sale.



Your "annual nonsense show" presented a real temptation and I deeply regret that I was not a beef raiser, which would have made it possible for me to take the trip. If you have a catalog or check list, please send it to me as I am very eager to know what the show comprised and the definition in Fort Worth of "nonsense show".

Again, my best regards.

8891 .06 Volumes

Project A, Mifflin, Diffracto

Amour Castle Measur

As ever,

Preview type: a two-line sans serif font

SO FOR EIGHT YEARS I HAVE BEEN

Page 10 of 10

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EGH/tm

THE UNIVERSITY OF GEORGIA
GEORGIA MUSEUM OF ART
ATHENS, GEORGIA

February 5, 1968

Due to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

I am enclosing the receipts Number 7800, 7801 and 7802
confirming the delivery of those works listed, with the exception
of ABSTRACT FIGURE, 1934 by John Storrs which has been re-
moved from the inventory sheet.

We very much appreciate your generous and kind assistance
in bringing these works for display at the Georgia Museum of Art.
At a later date, a detailed condition report will be sent for each work.

All good wishes to Miss Irene Fuseau and Mr. Tracy Miller.

Cordially,

William D. Paul Jr.
William D. Paul, Jr.

WDPJr/ap
Enclosure

February 14, 1968

Judlin Typewriter Service
443 West 50th Street
New York, New York

Gentlemen:

Having had no results from our many telephone
requests, I am writing to find out exactly what we
can do to get you to honor our service contract with
you.

You recall that there had been some mix-up as to your
servicing of our typewriters, however I was under the
impression that this was long since straightened out.
In fact, I have had three promises from your office
that the service man would call here that day, but to
date we have seen no one.

Please let me know immediately when your man will call
and in this instance please do not fail us.

Sincerely yours,

TM/if

Tracy Miller

WHITNEY MUSEUM OF AMERICAN ART

945 Madison Avenue at Seventy-Fifth Street New York, New York 10021 (212) 249-4100

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
acest is living, it can be assumed that the information
may be published 60 years after the date of sale.

February 7, 1968

Mrs. Edith G. Halpert
Downtown Gallery, Inc.
465 Park Avenue
New York, N. Y. 10022

Dear Mrs. Halpert:

It gives me pleasure to enclose the
Museum's check in the amount of \$10,000.00 to
cover the purchase of the painting, Distinguished
Air, by Charles Demuth.

It will be known as a Gift of the
Friends of the Whitney Museum of American Art,
Charles Simon (and purchase).

Sincerely yours,

Margaret McKellar
Margaret McKellar
Executive Secretary

MMcK/ma
ENCLS.

Gertrude V. Whitney, Founder

Trustees: Flora Whitney Miller, Chairman David M. Solinger, President Flora Miller Irving, Vice President Alan H. Temple, Secretary and Treasurer Arthur G. Altschul John I. H. Baur
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cler to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
workshop is living, it can be assumed that the information
may be published 50 years after the date of sale.

February 12, 1968

Mr. Nick Grippi
72-10 37th Avenue
Jackson Heights, New York

Dear Nick:

I hate to keep pestering you about the \$300. loan, but you did promise - after previous correspondence - that you would take care of this matter at the end of September. I am very eager to get this settled and would appreciate an immediate response.

I hope you are doing well in your new job and regret that you gave up New York.

My best regards.

Sincerely yours,

EGR/tm

Via Registered Mail
Return Receipt Requested



PHILADELPHIA MUSEUM OF ART • FAIRMOUNT
BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • P.O. Box 7646 PHILA. 19101

January 23, 1968

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

I want to thank you for your very generous help in making the Ben Shahn exhibition one of our most successful shows. We have rarely had a print and drawing exhibition that drew such a large and enthusiastic audience.

Your loan is being returned and I trust you will find all in good condition.

Again, many thanks for your cooperation.

Very sincerely yours,

Kneeland McNulty

Kneeland McNulty
Curator of Prints and Drawings

KMN/bm

THE UNIVERSITY OF GEORGIA
GEORGIA MUSEUM OF ART
ATHENS, GEORGIA

February 15, 1968

Fu Up

Mrs. Edith Halpert
Director
Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Use of publishing information regarding sales transaction
between artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Dear Edith:

Thank you so much for your good letter of February 12, and we are
delighted to hear you may find it possible to attend our twentieth
anniversary celebration, of the opening of the Georgia Museum of Art.

It is being planned for next November, as our museum was started on
the 8th day of November, 1948. That being the birthdate of my first
wife, and the museum was founded as a memorial to her.

If you can come for this important occasion, my wife, Katio, and I
will be happy to have you as our house guest. When we know the exact
date we will surely let you hear from us.

Looking forward to seeing you again, I am,

Cordially yours,

Alfred H. Holbrook
Alfred H. Holbrook

AHH:md

FORT WORTH ART CENTER-MUSEUM

1309 MONTGOMERY STREET
FORT WORTH, TEXAS 76107



January 25, 1968

Miss Edith Halpert
Downtown Gallery
465 Park Avenue
New York, New York

Dear Miss Halpert:

Mr. Sam Cantey has asked me to write you to ask your opinion of the current value of our Charles Sheeler, "Continuity" which was a gift to the Art Association by the William E. Scott Foundation in 1963. The oil on canvas is dated 1957 and is 29 1/2" h. x 23" w. and dated 1957.

Thank you so much for your assistance.

Sincerely,

Mary Alice Payne
(Mrs.) Mary Alice Payne
Executive Secretary

cc: Sam Cantey, III

January 31, 1968

Mr. Kneeland McNulty
Philadelphia Museum of Art
Parkway at 26th Street
Philadelphia, Pennsylvania

Dear Mr. McNulty:

I am happy to report that, when the Shahn prints were delivered here from Hayes Warehouse, the two (FUTILITY and SCIENTIST) which I had reported as missing, were included, so we are now in good order with that shipment. I don't know where they could have been on the day that I went to Hayes to check the shipment in. I am now enclosing your receipt forms.

Inasmuch as the consignee is responsible for shipping charges, I am also enclosing the bill from Hayes for delivery.

Sincerely yours,

Tracy Miller

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

LOS ANGELES COUNTY MUSEUM OF ART

3905 Wilshire Boulevard, Los Angeles, California 90036 telephone 937-4250

Received from:

The Downtown Gallery
465 Park (Ritz Concourse)
New York, N.Y. 10022

1 Watercolor

Centerport VII, Dove \$4,500.00

Insured by the Los Angeles County Museum
of Art in the above amount.

Los Angeles County Museum of Art

By Edgar Laskin

Date: 2-9-68

THE SOLOMON R. GUGGENHEIM MUSEUM

1071 Fifth Avenue - New York, N.Y. 10028 - ENright 9-5110

January 31, 1968

Mrs. Edith Gregor Halpert
Director, The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

I would like to include reproductions of the following
works in a history of Modern Art and Architecture which I am
writing to be published by Harry N. Abrams.

Davis	Odol, 1924, oil on board, 24 x 18" (Davis Est.)	- Clements 44-724
Davis	Self-Portrait, 1919, oil, 23 x 19 (Davis Est.)	? <u>Small</u> up plate #
Shahn	Mural for Federal Security Bldg. Washington D. C.	
	1940-42 (detail woman with crutches-woman with child)	
Shahn	The Lucky Dragon, 1960 tempera, 84 x 48" (HVN/E74)	Baker 31-719
Zorach	Victory, stone	

Would it be possible for you to send me 8 x 10" black and white
glossy photographs of the above works and bill me for the cost.
If not, perhaps you might know to whom I might apply for photo-
graphs.

I would appreciate your signing and returning one copy of this
letter indicating your permission to reproduce, where possible.
Will you also be kind enough to let me have the date of work,
medium, dimensions and indicate, as well, how you wish the credit
line in the book to read.

I shall appreciate your cooperation.

Sincerely yours,

H. H. Arnason

H. H. Arnason
Vice President for Art Administration
The Solomon R. Guggenheim Foundation

HHA:cb

Permission granted _____

Credit line _____

Reference is made to the following information regarding sales transactions.
Merchants are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

February 14, 1968

Mr. Barry R. Peril
1401 Walnut Street
Philadelphia, Penna.

Dear Barry:

Mrs. Halpert has asked me to thank you kindly
for the Mullen Collection catalog, which ar-
rived the other day. You know she appreciates.

It has been a long time since I saw you and
Marilyn and I hope you will be coming by the
Gallery before long.

My best to you both.

Sincerely yours,

Tracy Miller

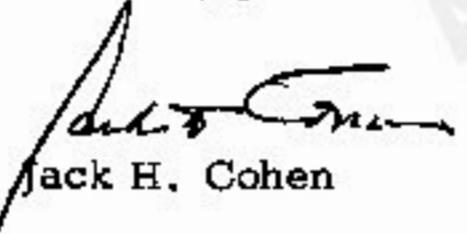
To: Mrs. Edith G. Halpert
The Downtown Gallery

Page 2

Would you please advise also, concerning sales of paintings. We would wish to know what the specific arrangements are for commissions for this show.

We anticipate the pleasure of having a Rattner Show at our Center, and trust that you will find it possible to visit with us too, at that time.

Cordially yours,



Jack H. Cohen

JHC:pmc

new to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

January 30, 1968

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert,

This letter is to confirm my telephone conversation with your secretary on January 29, concerning the Gallery's loans to our circulating exhibition of Arthur Dove's works.

It is understood that you have given reframing permission for those works we feel ought to be reframed for the safety of the work. We will of course return all loans in their original mats and frames at the end of the exhibition period.

The receipts for the Dove works with a price list from the Gallery have been sent to the Registrar's Office and a copy will be returned to you shortly. As discussed yesterday the Museum must charge 10% handling charge on all works sold while included in our exhibitions. Since the prices listed on the receipts and loan forms do not include our handling charge I have added 10% to the sale price as agreed yesterday through your secretary. These prices will appear on the price list we send to exhibiting institutions.

With many thanks,

Sincerely,

Eliza Agee
(Mrs.) Eliza Agee
Circulating Exhibitions

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for publishing information regarding sales transactions,
sellers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

✓ February 9, 1968

Frederick A. Pregger Inc.,
111 Fourth Avenue
New York, New York

Gentlemen:

Please send us one copy of AFRICAN ART IN
AMERICAN COLLECTIONS by Warren Robbins,
together with your bill for \$12.50 less
our usual Art Book Sales Department dis-
count.

Thank you for your attention.

Sincerely yours,

Tracy Miller



HIRSCHL & ADLER Galleries inc.

A. M. ADLER
NORMAN HIRSCHL

FINE PAINTINGS
APPRaisALS
REStORATION

21 East 67th Street, New York 21, N.Y., Cable Address "HIRAMART" • Telephone: LEhigh 5-8910

February 1, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Edith:

This spring The Brooklyn Museum will open a new gallery "Listening to Pictures" which will allow the artist, for the first time, to speak for his own work through the means of audible labels. Since members of your stable will be represented in this gallery, I urge you to join with me in offering your support.

The Museum will hold its 11th Annual Gala - The Artists Ball - on April 27, 1968, in celebration of the opening of this unique installation.

The Journal, an integral part of the Ball, is an important source of income for the Museum's ever-increasing activities. This year there will be a separate section dedicated to the gallery dealers and their importance to the art world, with a special tribute from Mr. Thomas Buechner, Director of the Museum.

I am enclosing a Journal contract for your consideration. A member of the Community Committee of the Museum will be calling on you shortly. I would appreciate it greatly if you would give her your cooperation.

Please be generous. Thank you.

Sincerely yours,

A. M. Adler

AMA:dg
Enclosure

February 5, 1968

Mr. and Mrs. Andre Previn
1454 Stone Canyon Road
Los Angeles, California

Dear Dory and Andre:

As I am dictating at home, I do not recall whether or not I congratulated you upon receipt of the Santa Barbara catalog and, of course, cannot refer to my files. However, you may throw away the previous letter for the current one.

Naturally, I was impressed with your overall collection - including even those that did not clear through this Gallery. A point of view such as yours (both) is rare among the younger generation, which, like many college students today, identifies with what is hip. Some time ago - a year and a half or so - I made a spontaneous crack during a lecture, which has been thrown back at me consistently. I will now repeat it - "It won't be long before you younguns will recognize the distinction between what is contemporary and what is merely temporary." Much to my amazement - and pleasure - this is actually happening and the evidence is that we have been asked by seven museums in various parts of the country to supply the complete exhibition of The Downtown Gallery roster. And so, I am no longer old hat, but aside from that, am very pleased that what I have been calling the "Bored Age", concentrating largely on the hippie approach, with "luminal", kinetic, erotic, etc. paintings and sculpture taking over almost completely and especially so with the new collectors "for investment", seems to be ending. I was deeply impressed with your statement and your credo.

I am so eager to see both of you and hope that we can get together very shortly, particularly since, after six months of effort to get help in my new apartment, I finally got a great cook. Do come soon.

With fond regards.

As ever,

EGH/tm

Mr. Baranowski
white

January 26, 1968

Mr. Joseph F. Baranowski, Director
Nazareth College of Rochester
4245 East Avenue
Rochester, New York 14610

Dear Mr. Baranowski:

As we advised you some months ago when our exhibition
was returned to the gallery, two of the paintings
were damaged.

Fortunately Tseng Yu-Ho is now in New York and volun-
teered to make the repairs herself. Naturally, there
was no charge involved in this case.

The other painting I specified was FORMATION by Dove
which we were obliged to send to our conservator,
Margaret M. Wetherston. The restored painting was
delivered to us a short time ago and was satisfactory,
as she did an excellent job. I am now enclosing a
copy of the invoice, which we have paid. I am send-
ing this on to you for payment to us which, no doubt,
will be refunded to you by your insurance broker.

Sincerely yours,

EGH/if
encl.

Barled
1/26/67

Rec'd ch.
2/29/68 \$103.00
from Nazareth College

Susan Blake Harley. She has asked
me a number of times to try to get one
for her. I know Zorach died sometime
ago - I have a newspaper story about
him attached to the base I had made
for the kitten - and I am almost
certain it is impossible ^{now} anyone who would
sell one if he had it, but just said
I should write to you on the chance
that you would know where there was
one available - if there was one. No
doubt the price would be high but that
might not concern Susan.

I have two live cats but my Zorach
kitten is very dear to me. My thanks again
for your help in making it possible for
me to own it.

Very sincerely -
Peggy Stewart Harley

CURRICULUM VITAE

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researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

José Rafael Rodriguez,

Was born in Unión de Reyes, Matanzas, Cuba in 1926.

Graduated as Professor of Drawing and Painting at the National School of Arts Plastics, Beaux Arts, " San Alejandro ", Havana, Cuba in 1951.

Getting a Fellowship of the Institute of the Spanish Culture of Madrid has studied at The National School of Beaux Arts, " San Fernando " Madrid. 1956.

He has arrived in Paris at 1961.

Has exposed in Havana, Madrid, Nice, Versailles, Paris and Bordeaux.

Second Biennial of Spanish-American Art, Havana,
Salon of Beaux Arts, Havana,

Lyceum-Lawn-Tennis, Havana,

Institute of Spanish Culture, Madrid,

Third Biennial of Spanish-American Art, Barcelone,
Salon de Noël, Nice,

Cimaise de Paris Gallery, Paris,
Bernheim Jeune Gallery, Paris,

Henquez Gallery, Paris,

Jacques Vidal Gallery, Paris,

Sevres' Gallery, Paris,

Latin-American Artists Salon at The Modern Art Museum, Paris,
Salon of Versailles,

Salon of the International Painting of Deauville,

Salon of Talence, Bordeaux,

French Artists Salon at the Great Palace, Paris,

Concours of Painting and Exhibitions of " Repesa ", Madrid,
Salon " Terres Latines ", Modern Art Museum, Paris,

Individual Exhibitions ;

Institute of The Spanish Culture, Madrid,
Beaux Arts Salon, Madrid,

Asturian Center, Madrid,

Club Molinero, Madrid,

Henquez Gallery, Paris,

Club des 4 Vents, Paris,

Cimaise de Paris Gallery, Paris.

Mention of Honour at the French Artists Salon, Paris,

Third Prize of Painting and Bronze's Medal, Nice,

Silver's Medal in the French Artists Salon, Paris,

Reddish's Medal in the Talence's Salon, Bordeaux,

Got a Fellowship of The Institute of The International Education of New York from 1967 to 1968.

Due to publishing information regarding sales transaction,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

February 6, 1968

Mr. Donald McClelland
National Collection of Fine Arts
Smithsonian Institution
Washington, D. C. 20560

Dear Don:

I was delighted upon receipt of your letter -
doubly so. Congratulations on the unnamed baby;
- and, I am pleased that Mama and Papa are
enjoying the newcomer. I too look forward to
our introduction.

As I wrote to David, I am deeply disappointed
that so important an area in our art history
(American Folk Art) is being entirely omitted.

However, I am glad that Adelyn, you and David
will visit me in February and I will, of
course, dig out my special treasures with
which to tempt you-all.

With fond regards to you, Janet and the
offspring.

As ever,

EGH/tm

February 12, 1968

Miss Lotte Sunshine
Suite 10002
43 West 16th Street
New York, New York 10011

Dear Miss Sunshine:

After the outrageous telephone conversation the other day, I did some research and came across the enclosed statement from you. If there were previous bills sent, I can assure you that I did not receive them for the simple reason that you misspelled my name so incredibly that the man who sorts the mail at 136 East 36th Street made a note which appears on the envelope, indicating that there was no Mrs. Idel Talpern in 15C or any other apartment at that address. A photostat of your envelope is enclosed to convince you that, in addition to your being so nasty, you also don't know how to spell. For your information, this envelope containing your statement turned up when I went through the basket containing wrong names, which did not relate to any tenant in the building.

I have tried to communicate with Harty Berlin again and again, but to date have been unable to reach her. Since she was the one who recommended you, I expected the invoice from her and also would have had her come in to see the jobs - both of which are hopeless, not only the bed cover but also the chair. The former does not fit properly and, in addition, it sheds daily on the linens, etc. so that I have to vacuum these before I go to bed. The red lint is revolting and, as I say, requires cleaning daily.

The chair upholstery is better, but the fabric is too loose since you did not add substance to the interior. As soon as somebody gets up from the chair, the whole seat is wrinkled. In other words, both jobs are useless and I will wait until Harty comes in to see them so that she may act as a judge and change the billing.

Sincerely yours,

EGH/tm

P.S. I can assure you I will never have another telephone conversation with you after that disgraceful performance, which was witnessed by my entire staff and two clients.

LOS ANGELES COUNTY MUSEUM OF ART

5905 Wilshire Boulevard, Los Angeles, California 90036 telephone 937-4250

Due to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

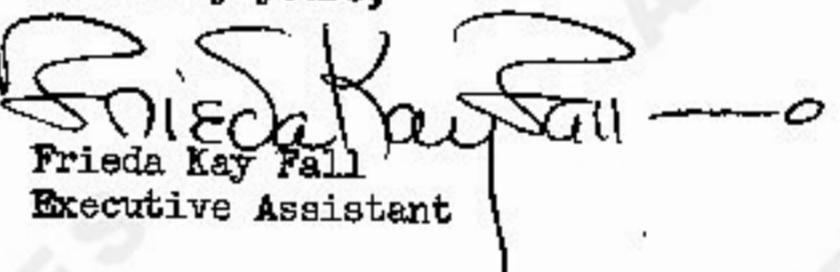
January 23, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park (Ritz Concourse)
New York, New York 10022

Dear Mrs. Halpert:

Miss Henrietta Schumm, Transportation Consultant, 26 Broadway,
New York City (telephone 344-0340) will contact you to arrange
to collect the seventeen watercolors you have agreed to lend for
the Museum's exhibition, **SEVEN AMERICAN MASTERS OF WATERCOLOR**.
Miss Schumm will collect, pack and ship all of the east coast
loans to Los Angeles to reach us no later than April 8.

Sincerely yours,


Frieda Kay Fall
Executive Assistant

FKF:if
cc: H. Schumm

February 16, 1968

Mrs. Dale Carter
6626 S. Evanston Circle
Tulsa, Oklahoma 74105

Dear Mrs. Carter:

We received your letter of January 11th
and have been awaiting the arrival of
the husband and wife portraits which
Mr. Pogzeba was to ship to us.

As these have not arrived to date, I
would suggest that you write to Mr.
Pogzeba to ascertain that they had ac-
tually been shipped and, if so, have
the company which handled the packing,
etc. put a tracer on the package.

We will await further word from you in
connection with this matter.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

The American Academy of Arts and Letters

633 WEST 153 STREET
NEW YORK, N. Y. 10032

January 31, 1968

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

The Downtown Galleries
465 Park Avenue
New York, N. Y. 10022

Dear Edith:

Thank you so much for lending us drawings by
Abraham Rattner, Ben Shahn and Georgia O'Keeffe

for our Members' Drawing Exhibition. The work will be
returned to you by Hague Delivery on February 6 or 7.

Very sincerely yours,

Felicia Geffen

Felicia Geffen
Assistant to the President

One of Rattner's drawings "Study for Last Judgment" 1954
28" x 34" #117 is a gift to us from
Mr. Rattner and is therefore not being returned.
The other three will be sent back to you.

THE DOWNTOWN GALLERY

EDITH GRIGOR HALPERT, Director
Consultation by appointment only
Telephone: Plaza 3-3707

Established 1926

465 PARK AVENUE
NEW YORK, N. Y. 10022

February 5, 1968

Mr. Gene D. Bloedorn
Kimberly High School
South John Street
Kimberly, Wisconsin 54136

Dear Mr. Bloedorn:

In going through my "follow-up" folder, I find that I wrote to you about Broderson several months ago and sent you a catalog of the most recent exhibition held at the Gallery, advising you that during the show 21 of the 26 paintings were sold while they were on view - and that three of the 26 were borrowed for the exhibit. We had hoped to receive some new work subsequently, but the majority of these are out on exhibition in various museums and I am quite certain that a large percentage of this group will have been purchased by the institutions.

If you are planning to be in New York in the near future, will you please let me know in advance and I will try to assemble a few examples for your consideration.

Sincerely yours,

EGH/tm

I will not be able to come to New York in the near future but I would appreciate any reproductions of or catalog of Broderson's work.

Sincerely,
Gene D. Bloedorn

DAVIS • DOYE • KUNIYOSHI • G. L. K. MORRIS • OSBOURN • RATTNER • SHAHN • SHEELER • SPENCER • STORRS • WEINER • ZORACH
M. BRODERSON • DEMUTH • HARTLEY • MARIN • O'KEEFE • PATTISON • PRICE • STASACK • STELLA • TSENG YU-HO
WM. M. HARNETT (1848-1892) • AMERICAN FOLK ART GALLERY, Established 1929

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February 15, 1968

S. D. Leidesdorf & Co.
125 Park Avenue
New York, New York 10017

Gentlemen:

Since my attorney is away, I showed your letter
to a stockbroker-client, who happened to drop
in that day.

He informed me that this refers only to the
apartment owners in the co-op arrangement
as tenants who are on a rental basis own no
shares of capital stock.

It was your firm that handled the sales trans-
action of my apartment, which I sold at a loss
and therefore the new owner is the person who
should be addressed.

Sincerely yours,

DDH/tm

February 6, 1968

Mr. Peter Gilbert
29 Split Rock Drive
Kings Point, New York 11024

Dear Mr. Gilbert:

Our accountant just called my attention to the
fact that the bookkeeper made an error in the
recent statement mailed to you - applying \$5000.
to the purchase of the O'Keeffe FALL MAPLE
LEAVES and has asked me to send a corrected
statement to you.

Since the Kuniyoshi came from my personal col-
lection, the entry in The Downtown Gallery
ledger did not appear and the \$5000. check
was a down payment on the Kuniyoshi, although
it was incorrectly applied to the O'Keeffe. I
am therefore sending you two separate state-
ments to straighten out our records and I
hope that you will send a separate check for
the latter.

I hope to see you again shortly.

96 90.

Sincerely yours,

EHH/tm

ART
DEALERS
ASSOCIATION
OF
AMERICA,
INC.

January 23, 1968

501 MADISON AVENUE
NEW YORK, N.Y. 10022

Ralph F. Colin
Administrative Vice President and Counsel
Murray Hill 8-2800 (Area Code 212)
116 Address: Artdeals, New York

Board Of Directors:
Klaus G. Perls, President
Robert V. Thaw, Vice President
Harold C. Milch, Secy. & Treas.
Sylvan Cole, Jr.
Andre Emmerich
Stephen Hahn
Felix Landau, Los Angeles
R.M. Light, Boston
Charles K. Lock
Betty Parsons

Ex Oficio (Ex-Presidents):
Alexandre P. Rosenberg
Pierre Matisse

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

Despite our original request to you dated December 11, 1967 and our later follow up letter dated January 11, 1968, in connection with the appraisal of two works by Charles Demuth and one work by William Zorach, we have failed to receive replies from you. In the circumstances, we have been compelled to issue our appraisals without your assistance. However, we do require for our files the photographs which we sent to you. Accordingly, would you be good enough to return them to us promptly.

Sincerely,


Ralph F. Colin
Administrative Vice President

RFC/sr

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

The Museum Collections

or to publishing information regarding sales transactions,
either are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable period whether an artist or
purchaser is living, it can be assumed that the information
y be published 50 years after the date of sale.

February 12, 1968

Dear Edith:

Your secretary wrote me on February 6 about valuations for the works by Sheeler in the Museum of Modern Art. I had written to Musya, not knowing that she was ill. As you know the paintings are:

AMERICAN LANDSCAPE. 1930. Oil on canvas, 24 x 31"

BUCKS COUNTY BARNs. 1932. Oil on gesso composition board, 23 7/8 x 29 7/8"

The drawings are:

SELF PORTRAIT. 1923. Conté crayon, watercolor and pencil. Sheet 19 3/4 x 25 3/4"

OF DOMESTIC UTILITY. 1933. Conté crayon. Sheet 25 x 19 3/8", comp. 21 3/4 x 15 7/8"

There are also three earlier drawings:

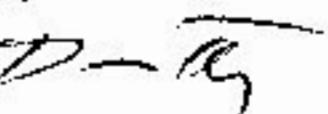
BARN. 1917. Conté crayon, 4 1/2 x 6"

BARN. 1917. Conté crayon, 4 1/4 x 6"

TULIPS & ETRUSCAN VASE. 1922. Pencil, 21 1/4 x 16"

We are lending to the Sheeler exhibition which The National Collection of Fine Arts is organizing and need current values. We shall greatly appreciate your help.

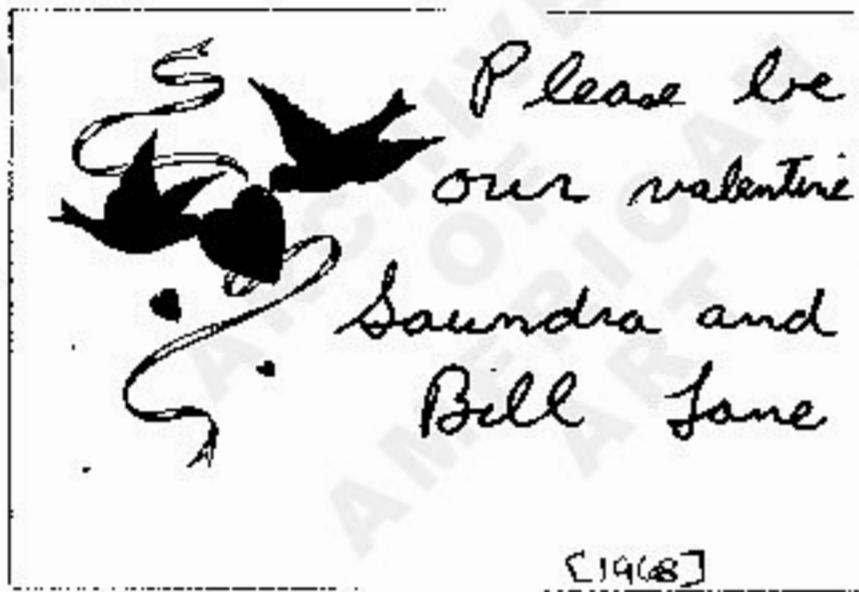
Sincerely,



Dorothy C. Miller
Senior Curator of Painting and Sculpture

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



ITOH GALLERY

NIKKEI BLDG., 2-7, GINZA-NISHI, CHUO-KU, TOKYO
TEL (571) 6641 - 6663 (573) 1097
FUKUOKA BLDG., 1, TENZIN, FUKUOKA
TEL (761) 1061

Tokyo, January 27, 1968

Dear Miss. Halpert,

Since last year we have written and cabled to you a couple of times asking for permission to give an exhibition of Ben Shahn's paintings here in Tokyo. However, we have not heard anything from you and we presume that some unavoidable circumstances have kept you from giving us a reply.

Be the matter what it may, this year we must make good our promise to Japanese lovers of Ben Shahn's paintings that we will organize an exhibition of his works. As a matter of fact, we have already made the necessary arrangements with journalism and also arranged about the place for the exhibition. It is planned that the exhibition will take place at Matsuya Department Store here, one of the largest department stores in this country, from the beginning of March. The reason for our choice of this department store as the place for the exhibition is that we are going to give it on a large scale.

As stated above, everything is now set for the exhibition, and we have got to give it. Even if all the works that will be exhibited are not for sale, we would like you to let us know the terms and conditions under which you would be willing to give us a "go-ahead".

We hope to be able to have your favorable reply this time.

Y. Sato
Sincerely Yours,
SATCH

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purchaser is living, it can be assumed that the information
will be published 60 years after the date of sale.

February 10, 1968

Mrs. Bella Linden
597 Fifth Avenue
New York, New York 10009

Dear Bella:

My attention has just been called to the enclosed.
You will note that there is a gallery in New
Orleans bearing our name. This occurred several
times previously, and merely by writing a threaten-
ing letter I managed to get the name changed.

When we opened in 1926, I called it "Our Gallery"
for a short period and within several months, changed
it to the Downtown Gallery, as you will note in the
other enclosure. I well remember that the name was
registered also as the "Uptown Gallery" so that there
would be no confusion.

Is there anything we can do in relation to the New
Orleans name. Please let me know.

Professionally yours,

EBh/if
Encl. (2)

February 1, 1968

Mr. R. W. Schlaefer
The University of North Carolina
Department of Art
Chapel Hill, North Carolina 27514

Dear Mr. Schlaefer:

✓ Budworth picked up the exhibition today and will expedite shipment as you requested.

The Consignment list is now enclosed. You will notice four asterisks on the list. These indicate substitutes which we were forced to make because of sales or previous requests. On the slip I had with your list I found the names of GUGLIELMI and ZORACH, in this case I chose only one of each to fill in the gap.

I am sure you will be delighted with the STUART DAVIS substitution of a painting we recently acquired and one which has not been previously shown. While painted in 1934, it is a brilliant foretoken of his latest paintings. The other substitutes you will also find are excellent examples of the artists' work.

We also sent what biographical data we had on hand and if you wish to have the others, please let me know so we can have them typed up shortly.

This, as I mentioned previously, has been the toughest month in our history with seven major shows going out, plus a temporarily reduced staff.

Please be sure to place all the items on your insurance floater upon receipt of the enclosed consignment invoice. I hope that you and your conferees will be pleased with the exhibition. May I ask that you obtain duplicates of all the reviews that may appear so that we will have complete records for our files.

Best Regards,

EGH/if

New York and help me as you did so nobly during the short period you were here. I am very eager to know what you are up to and whether you have re-opened the gallery, etc. - and of course hope that the children are all in good shape and you are relaxed after that very sad experience in relation to your son.

Do let me hear from you soon. With best regards.

Sincerely yours,

EGR/tm

P. S. What ever happened ~~of~~ to the George Morris ~~NEW YEARS EVE~~ I (a neverskirt) heard of BROADWAY, about which ~~we~~ ~~have~~ been corresponding ~~for~~ ~~years~~ but am grateful to you for letting me know I am glad there is need and importance of some kind of first minister.

With regard to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or armorer is living, it can be assumed that the information may be published 60 years after the date of sale.

January 27, 1968

Mr. Leo Shabon
369 West 19th Street
New York, New York

Dear Leo:

I recall the days when you were so beautifully cooperative and wonder why we are having such difficulty at this time. We have some real emergency jobs here - with three separate areas blacked out suddenly, in addition to what you had seen before. Also, I have been waiting all this time for you to help me complete the apartment job so that I can hang some paintings and make the place look liveable.

While you are not devoted to me, I am devoted to you and would very much dislike the idea of getting someone else after these many years when we worked together so pleasantly.

Please phone me on Monday and let me know when you can come in - for sure. As a matter of fact, that would be a good day to take care of the small jobs as we are closed and must have light in the vitrines and in the showroom by Tuesday morning, when the Gallery is re-opened to the public.

Please!

Sincerely yours,

BOB/tm

January 30, 1968

Mr. Leigh Block
1260 Astor Street
Chicago, Illinois 60610

Dear Mr. Block:

Since the American Folk Art Gallery is an independent unit, our regular bookkeeper did not make out the invoice, but referred it to another employee who was here ~~on~~ a temporary basis and did not carry out the instructions. I discovered this today and after blowing my top had the invoice prepared, together with the provenance.

~~Although we have the packers receipt, it is necessary~~
for us to have the blue form for our records as well.
Would you therefore be good enough to sign the blue
copy of the invoice and return it to us as soon as
possible.

I hope you and Mrs. Block are enjoying these folk
art items, which I have been boarding for many years.

Sincerely yours,

EGH/if
Encls.

THE UNIVERSITY OF NORTH CAROLINA
AT
CHAPEL HILL

DEPARTMENT OF ART
THE WILLIAM HAYES ACKLAND
MEMORIAL ART CENTER
27514

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February 5, 1968

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Your receipt 7810, 7811 and 7812 arrived today and will be returned
as paintings are delivered.

Your work on this show, your advice and insight have been of
immeasurable help and is very much appreciated.

When three institutions are almost concurrently staging large
exhibitions of art from one gallery, it is a tremendous undertaking for
you to meet all their requests. At the same time, you should recognize
that this is continued evidence of your stature and success in your pro-
fession, your aesthetic judgment and, since you have done it, your generous
nature toward the museums involved.

Many thanks for your contribution to the success of this show, which
I know you will share with your staff.

Best wishes to you,

sincerely,

Bob Schlageter

Robert W. Schlageter
Associate Director

RWS/sho

ROB
sent 2/6/68
to [unclear]

UNIVERSITY OF MIAMI
CORAL GABLES, FLORIDA 33124

DIVISION OF CONTINUING EDUCATION
P. O. BOX 8005

February 13, 1968

riar to publishing information regarding sales transactions,
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purchaser is living, it can be presumed that the information
may be published 50 years after the date of sale.

Mrs. E. G. Halpert
465 Park Avenue
New York, N. Y.

Dear Mrs. Halpert:

We were delighted to know that you can be with us
on March 15th, but sorry you can't attend the entire
series.

Dr. Freundlich had suggested at the beginning of the
series that The Artist and His Media be used as the
general theme. The allotted time is one hour and a
half, more or less, including the introduction. The
first two lectures were quite successful with that
amount of time.

If I can be of further assistance, please let me know,
and I look forward to meeting you in March.

Sincerely,

Dorothy Banks
Dorothy Banks

DB/mp

THE UNIVERSITY OF GEORGIA
GEORGIA MUSEUM OF ART
ATHENS, GEORGIA

January 23, 1968

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Thank you so much for sending the consignment sheets with insurance figures for each item specified that arrived on Saturday. Coverage is effective from January 23, 1968 through April 15, 1968. Miss Schumm will pack the show on Friday, January 26, with plans for delivery in Athens on January 29. The photographs arrived on Monday. Thank you so much for sending them. We - at the Georgia Museum of Art - appreciate the special interest you have shown. We look forward to this handsome show at the University of Georgia. Upon receipt of the objects, your consignment sheet will be returned with my signature.

Sincerely,

William D. Paul Jr.
William D. Paul, Jr.

WDPJr/ap

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
executor is living, it can be assumed that the information
will be published 60 years after the date of sale.

*Per. Corresp
in File*

February 12, 1968

Mrs. Ralph de Glier
Vineyard Haven - Box 771
Martha's Vineyard, Massachusetts

Dear Mrs. de Glier:

In clearing out our earlier files, I came across
a letter I wrote to you on December 9, 1966 (carbon
copy) and am writing you again to ascertain
whether or not you have disposed of the Stuart
Davis paintings. If you have not and are still
willing to dispose of these, may I suggest that
you send the originals to the Gallery with a
price list, so that I may make a quick decision.
We will, of course, be glad to pay the transpor-
tation charges and hope to hear from you very
shortly.

I will be grateful for a prompt reply.

Sincerely yours,

EGH/tm

BOARD OF TRUSTEES
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J. R. UTNE, M.D.

CHARLES H. MacNIDER MUSEUM

303 SECOND STREET SOUTH EAST
MASON CITY, IOWA 50401
RICHARD E. LEET, DIRECTOR AND RESIDENT ARTIST

February 8, 1968

Mrs. Edith Gregor Halpert
Director,
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert:

We are in the process presently of loaning our painting, The Clay Wagon by Arthur Dove, to the Museum of Modern Art of New York, for its circulating exhibition on Arthur Dove. We have had a question arise, pertaining to its valuation. I believe you have a photo of our painting on file. Perhaps you could give us some information.

Our oil, The Clay Wagon, was painted in 1935 and measures 20 x 28. We have had it valued at \$7,000.00. This was the figure given to us by the donor, two and a half years ago. In the light of recent activities concerning Dove's work, we have had the opinion that our painting should be re-evaluated. The Museum of Modern Art's request to include the painting in their showing has prompted us to get busy on our re-evaluation process. We had noted that works had gone at auction at around \$16,000.00. We wondered if these works were comparable ... if our insurance valuation should be increased. We would appreciate any suggestions or information you can provide.

We'll look forward to hearing from you.

Sincerely yours,

Richard E. Leet
Richard E. (Dick) Leet,
Director and Resident Artist

REL:g

Sunrise IV, 1937
10 x 14 - 6000

Thunder Shows 1939-40
20 x 32 - 16,000

Clay Cart
20 x 32 - 16,000.
Dalyart 1941
6 x 9 - 16,000

together again as a family and as we should be. Quite realistically, the new job will be good for Liz - as she is very organized and efficient and she is anxious, as she says, to finally have "some power in the art world". Too bad that three extremely small people must suffer in the meantime.

For those reasons (and others) I've not re-opened the gallery yet...so I operate on more or less what you'd call a "free-lance" basis - a little more than frustrating and added to the general confusion in the HIP SCENE and the reluctance on the part of purchasers without good direction from really stable museum directors the whole damn thing is a mess. But we keep trying!

Re the Gilbert Stuart. I just placed an add in the CONNOISSEUR magazine in England hoping to attract interest in Great Britain (since the subject was English). If you can hold it for me, either at the gallery or in storage, I'd very much appreciate it. Maybe I can swing a trip to Europe by selling it over there and might as well send it from New York. If inconvenient, send it back to me. Fleischman has already turned it down because it was an English subject and that really didn't bother me much ---he's such an S.O.B.

I'd like to see some of those Downtown Gallery Roster shows come out to the West Coast Museums.

Take good care of yourself, you are a National treasure.

Best regards to you and also to Tracy,

With affection,

Tom

ref to publishing information regarding sales transaction,
sellers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modemart

The Museum Collections

January 31, 1968

Dear Musya:

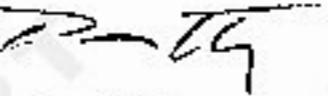
I am so happy to hear about the Sheeler exhibition which the National Collection of Fine Arts is organizing. We shall of course lend the Museum's two paintings and if Bill Lieberman agrees the two large conté crayon drawings.

I am writing you to ask if you and/or Edith can set proper insurance values on these works. We shall greatly appreciate your help.

I recently had a letter from Roland W. Force, Director of the Bernice P. Bishop Museum in Honolulu, enclosing a photograph and color slide of a 1915 painting by Charles. He failed to give me the size, but it is presumably small. It looks like a very interesting early work. I have written to Mr. Force for further information including the name of the previous owner who bequeathed it to the Honolulu museum. When the information arrives I will send the photographs on to you since Mr. Force was asking for an evaluation. Then I think perhaps David Scott should see them in connection with the exhibition.

My best to you as ever.

Sincerely,


Dorothy C. Miller
Senior Curator of Painting and Sculpture

Mrs. Charles Sheeler
Dows Land
Irvington-on-Hudson
New York

DCM:cdr

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

January 25, 1968

Miss Bettie Hartnell
1315 Wisconsin Avenue N. W.
Washington, D. C. 20007

Dear Miss Hartnell:

Thank you for your letter.

The Downtown Gallery has for many years concentrated almost exclusively on the work of those artists on its permanent roster, most of whom have been with the Gallery since the 1930's or earlier. At this juncture, we do not anticipate making any additions to this roster.

However, with the many, many galleries now in operation in New York you should have little trouble in making the appropriate affiliation.

Sincerely yours,

Tracy Miller



PHILADELPHIA MUSEUM OF ART

Parkway at 26th Street, Philadelphia 30 • Phone 5-0600

FROM THE OFFICE OF THE
DIVISION OF EDUCATION

February 7, 1968

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Thank you so much for your letter of January 4th. My sincere apologies for this tardy response. We had quite a few complications regarding photography of the Ben Shahn Exhibition and just finished photographing it. Thus, the slides are still being processed and we have not been able to begin cataloguing them.

I will be leaving for Italy tomorrow on vacation and will return March 15th. At that time, we will certainly photograph the furniture and send the slides out to you as soon as possible. My thanks for your patience and my apologies for the delay.

Yours Sincerely,
Mary Anne Dutt (sb)
(Miss) Mary Anne Dutt
Curator of Slides

MAD/sb

Right to publish information regarding sales transaction.
Researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Day & Meyer, Murray & Young Corp.

11 x 7 x 7 $\frac{1}{2}$
portable container

portovault

SECOND AVENUE AT 61ST STREET
NEW YORK, N.Y. 10021 • AREA CODE (212) 838-5151

February 13, 1968

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
subject is living, it can be assumed that the information
may be published 50 years after the date of ask.

The Downtown Gallery
465 Park Avenue
New York, New York
Att: Edith Halpert, Director

Dear Miss Halpert:

We hereby acknowledge receipt of your letter of February 8, 1968 in reference to our storage facilities. We are sorry that no one returned your call, and apologize for any inconvenience this might have caused you.

We have two kinds of storage available here at our warehouse. We have some rooms, of various sizes. The size closest to your desire is 10 x 10 x 10 and rents for \$60.00 per month on a regular account or \$70.00 per month on a Landlord and Tenant account. Unfortunately, we do not have any rooms available at this time. If, however, this type of room would be suitable for your needs, we would be happy to put your name on the list for the first room that became available.

We also have a system of portovaults, which are individual steel vaults 11 x 7 x 7 (high) and rent for \$30 on the regular basis and \$35.00 on the Landlord and Tenant.

If it was paintings you wish to store, we have a special painting vault just for paintings.

Trusting this is the information you desire, please contact us if we can be of further assistance, we are,

Very truly yours,

DAY & MEYER,
MURRAY & YOUNG CORP.

C. Victor Benson

C. Victor Benson

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND G STREETS, NW.
WASHINGTON, D. C.

January 23, 1968

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published after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 50 years after the date of sale.

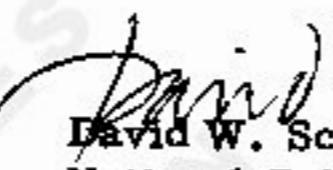
Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

It was good to hear from you last week, and especially
good that Tracy is relieving you of some of the burdens of the
Gallery again.

Why don't you address the Katherine Dreier drawing
to me, at the National Collection? It will make an interesting
footnote on an important personality in the development of the
modern movement in America, and I appreciate your generosity
in letting us add it to our study and archival material.

Cordially,


David W. Scott, Director
National Collection of Fine Arts

28 January, 1968

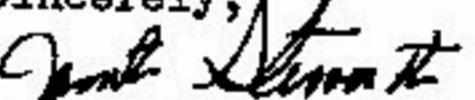
Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue, New York

Dear Mrs. Halpert:

Thank you so very much for your information and suggestions regarding Alfred Maurer. I followed your advice in contacting the Archives of American Art and received many pages of very interesting material. I have also received the catalogue from the Whitney Museum.

All told, it has worked out very well, and I greatly appreciate your kind letter and suggestions.

Sincerely,



Mrs. Janet Ann Stewart
80 Sierra Vista Drive
Tucson, Arizona

Do come back to Tucson! It has been a delightful winter, and it would be such a privilege for us to see you again.

ART
DEALERS
ASSOCIATION
OF
AMERICA
INC.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 6, 1968

775 MADISON AVENUE
NEW YORK, N.Y. 10022

Ralph F. Colin
Administrative Vice President and Counsel
Surray 4HII 8-7800 (Area Code 212)
Office Address: Artdealias, New York

Board Of Directors:
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Eugene V. Thaw, Vice President
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Sylvan Cole, Jr.
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Charles K. Lock
Betty Parsons
Ex Officio (Ex-Presidents):
Alexandre P. Rosenberg
Pierre Matisse

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

We have now written to you on December 11, 1967, January 11 and January 23, 1968 in connection with the appraisal of two works by Charles Demuth and one by William Zorach. As stated in our last letter, we have been compelled to issue the appraisal without you. What must we do to get back the photographs? Why are you putting me to the extra trouble of following you up on this? Please return the photographs promptly. We need them for our files.

Sincerely,
Ralph F. Colin
Administrative Vice President

RFC/sr

Due to publishing information regarding sales transaction, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable period whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 5, 1968

Miss Alexandra Sharaf
101 Alum Street
Palo Alto, California

Dear Miss Sharaf:

I had hoped to check our print inventory at the warehouse but we have been much too busy in the Gallery to attend to this matter.

Unfortunately, we have never published a graphics catalog nor have we any photographs available.

For your information, Georgia O'Keeffe never made any prints and there are no Davis lithos available as, that one exception, they were published many years ago and the editions sold out promptly, leaving us with one of each, which we must retain for exhibition purposes. Also, in the case of Ben Shahn, there are a number of exhibitions travelling throughout the country and, when they are returned, we may find some duplicates available. I will then let you know.

If you should be planning a trip to New York, I would suggest that you come in and perhaps we will locate something of interest to you.

Sincerely yours,

EGH/tm

William H. Rodgers Holdings Pty. Limited • 106 Walker St., North Sydney, 2060 • Telephone 92 8691

• Brinco & Brooks
• The Howell Galleries

Australia.

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purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Miss E.G. Halpert,
Director,
The Downtown Gallery,
465 Park Avenue,
NEW YORK, N.Y. 10022, U.S.A.

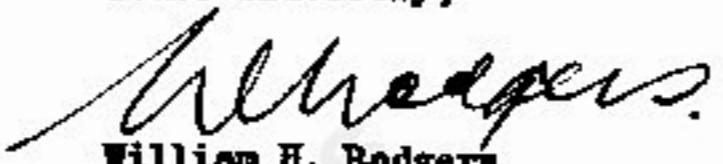
31st January, 1968.

Dear Miss Halpert,

Thank you for your note January 8th.

I'll probably visit New York in early July. In the
meantime, photographs of available prints will be very
helpful. Do what you can to arrange for some to be
made.

Yours sincerely,



William H. Rodgers
Managing Director.

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND G STREETS, N.W.
WASHINGTON, D. C.

February 9, 1968

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members are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Edith:

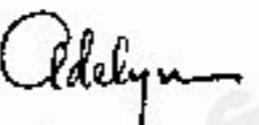
In answer to your letter lamenting our curtailing of the folk art exhibition I can only say that we all are as sad about it as can be. It actually is a case of either cutting down and opening less than half of the galleries or not opening at all until some unknown future date, when this government "austerity" drive is over. We are therefore lucky to be having the chance to open at all. It is more of the same thing as the clamping down on European travel.

Anyway, we shall expect you to be with us for a celebration on May 3rd. And we would like to borrow from you for our inaugural exhibition not only the Max Weber "Rush Hour" but also your Feininger besides the Storrs which has already arrived. If you can spare them all from April 15th until September we shall be grateful, indeed. You are our most generous patron and friend and we count on your support to spur us on our difficult way.

David, Don and I will be in New York on Monday, February 19th and hope that you will lunch with us then. We'll come to be with you no later than 12:30 PM.

With all best greetings,

Fondly,



(Mrs.) Adelyn D. Breeskin
Special Consultant

MAILING ADDRESS: NATIONAL COLLECTION OF FINE ARTS, SMITHSONIAN INSTITUTION, WASHINGTON, D. C. 20560

3501 CAMP BOWIE BOULEVARD, FORT WORTH, TEXAS 76107

P. O. BOX 2365, 76101, PE 8-1033

January 25, 1968

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

Many thanks for yours of January 22. The three pictures which we have acquired were the three purchased through Iolas; namely, the Sheeler, IMPROVISATION ON A MILL TOWN, the Dove, THUNDER SHOWER, and the Marsden Hartley, EARTH COOLING, *6 x 50*. ✓ MEXICO. As I indicated to you in my last letter, these came to the museum after the first of the year, much to our delight. Already we have received requests for loans, and we are granting the Sheeler loan to the National Collection of Fine Arts in Washington for the Sheeler show next autumn, but the Dove canvas is very much in need of some support as it is flapping in the wind, very loose, etc. The Museum of Modern Art was in search of it through Parke-Bernet before it was known that the picture was coming to us. I have recently turned down that request for a loan, as I think the welfare of the painting requires some immediate attention.

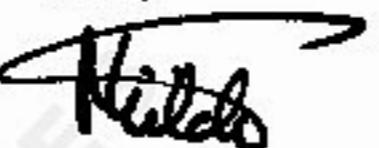
I am interested to note that you have underlined the word "the" Sheeler. Does this mean that this is a particularly significant picture in your opinion?

Your comments about other galleries fostering Downtown Gallery artists couldn't be more apropos. Yesterday the mail brought us the Hartley catalogue from Knoedler's. What a surprise!

I am enclosing a copy of Mr. Richard Santini's letter regarding the error in handling of the Stuart Davis painting.

Sally joins in greetings to you. We are opening our annual nonsense show tonight, the occasion being the Stock Show festivities in Fort Worth. Have you ever considered beef raising as a life to retire to after cleaning up the art world?

Yours,



Mitchell A. Wilder
Director

MAW:vw

Enclosure

February 12, 1968

Mr. Frank E. Hurd
9777 Wilshire Boulevard
Suite 515
Beverly Hills, California 90212

Dear Frank:

Two very dear friends of mine, who have been collecting for a great many years, are planning their vacation in your two neighborhoods. Their names are Dr. Walter Myden (psychiatrist) and Jack Lawrence (musician and playwright). They will be at the Beverly Wilshire in Beverly Hills from February 12th to 15th and at A Place in the Sun (I bet it rains there every day) from February 15th to March 1st.

As a brother collector, I thought that you might like to show off with your goodies. In any event, I am sure that you and Lita will enjoy meeting them as they are both charming guys - and certainly would not impose on you in any way, but I am convinced that you will hit it off collectively.

Also, I hope that you and Lita will be in New York sometime in the near future. I can guarantee an excellent meal at my home now that I have a first-rate cook again.

With fond regards to you-all including, of course, my little girl friend, Gail.

As ever,

EGH/tm

Donee's Name: Galby College Art Museum

Address: _____

City: Waterville State: Maine

Date of gift or proposed date of gift: December 1967

Name of work: Sunrise

Artist: William Zorach

From whom purchased: Don't know

City: Don't know State: _____

When purchased: Don't know

*Purchase price: Don't know

Medium (underline or fill in one):

PAINTING - Oil, watercolor, pastel, gouache, other _____

DRAWING - Pencil, crayon, ink, other _____

SCULPTURE - Bronze, stone, wood, other _____

GRAPHIC - Lithograph (Blk/White, color), etching, other _____

Support (underline one): Canvas, paper, wood panel, other _____

Dimensions: Height 13" inches; Width 18 inches

Location and description of signature, date and inscription:

Quote how signature and/or date read: " William Zorach 1920 " _____

Face (underline two): Upper, lower, right, left, center, other _____

Reverse (Describe): No drawing or inscriptions

Quote, describe and state location of any other inscription:

For sculpture: Cast No. _____; Edition size _____

Condition of work: Excellent

**Former owners (dealers and collectors): Mrs. Evelyn Drage of Ghion Switzerland

formerly wife of Rev. Hunt of New York. A gift from her 20 years ago

she must have bought them over 40 years ago as first husband died in 1925 and then the

**Exhibitions: Carverworth Museum Rockland Maine

for several years

**References in publications (books, magazine articles, exhibition catalogues, etc.)

Current value \$650. 1/2/68 EAT R. Sheldon - Mullen

* This information is required by the Internal Revenue Service regulations if the purchase was made within five years of the date of the gift. Where the purchase price is supplied, it will not be disclosed to the appraisal panel.

** If space is insufficient, please supply the information on additional page.

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y be published 60 years after the date of sale.

nor to publishing information regarding sales transactions.
Researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

JUSTICE AND THE PALETTE

I. Time period covered

From 1700-1965

II. Subjects covered

- A. Political satire directed toward justice
- B. Works illustrating life in and around the courts.
- C. Artist statements, pro-con justice
- D. Courtroom sketches of famous trials

III. Type items exhibited

Oil paintings, prints, watercolors, and drawings

February 5, 1968

Miss Dorothy Banks, Program Coordinator
Division of Continuing Education
P.O. Box 8005
University of Miami
Coral Gables, Florida 33124

Dear Miss Banks:

I regret that I have to start my letter with an apology
for my tardy reply. However, I am sure you will understand,
since so many other business organizations suffer
from the same malaise - lack of clerical help.

If you have made no other arrangements for March 15th, I
will be very glad to accept your invitation. I wish it
were possible for me to attend the previous sessions, as
it would be most interesting to hear the artists' point
of view and particularly the fifth session, which will
present different interpretations - but, of course, such
luxuries are not feasible for me.

If Mr. Freundlich has some specific theme in mind, please
let me know. Also, I would like to get some idea of the
amount of time which is allotted to the talk.

Sincerely yours,

EGH/tm

ELMER HALSETH, DIRECTOR
108 SECOND STREET

JACK H. SMITH, GRANTOR
208 DICKSON STREET

Fine Arts Center

301 BLAIR AVENUE
ROCK SPRINGS, WYOMING 82901
I/30/68.

Miss Edith Gregor Halpert, Director
Downtown Gallery
New York, N. Y.

Dear Miss Halpert:

On or near April 1st., 68, my pleasure was to visit with you and to be directed by you through your splendid Gallery. At that time you had a one-man show by the late Arthur Dove. You has the rooms filled with great art. To meet you and see the Downtown Gallery became the highlight for me in New York.

Sometime in March, 68, my plan is to once more see New York and especially to visit the Downtown Gallery.

You may be interested in knowing that we in Rock Springs are promoting a movement which we hope will result in the building of a strucure for a museum. We need a museum in Western Wyoming, an area equal in size to seven New England States. Wyoming has one museum only. This is at Cody, Wyoming, and the structure and paintings were contributed by the Whitneys of your city.

We need a structure to house the 150 contemporary original paintings by such artists as, Raphael Soyer, John and James Chapin, Frederick Taubes, Marion Greenwood, Ernest Fiene, Chauncey Ryder, Grant Wood, Norman Rockwell, Grandma Moses and others. We also have available in abundance sculpture pieces, Frontier historical pieces, arrow-heads, archaeological specimen, petrified wood and fish, etc. Such materials should be preserved and displayed.

We have several corporations as Allied Chemical, Stauffer, Arm and Hammer, Pacific Power and Light, Union Pacific RRY in the vicinity. We are hopeful that these groups will show genuine interest in our endeavor.

Could I ask;Would you know of a Foundation that might assist us in the realization of a structure ? Your many contacts could be instrumental in helping us in our art venture. If we had such a structure it could have vaults for the storage of valuable art, now housed in New York and elsewhere, in case of a national emergency.

Your advice and suggestions would be invaluable.

Sincerely,



Elmer Halseth

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ENCYCLOPÆDIA BRITANNICA

425 NORTH MICHIGAN AVENUE

CHICAGO, ILLINOIS 60611

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February 14, 1968

Curator
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Sir:

I am interested in obtaining black and white photographs of the following paintings which I have seen credited to your gallery in Volume II of Life magazine's History of the United States: New Deal and Global War:

"Seeking Work" by Max Weber, in the collection of Mrs. Max Weber
"Scabbiess are Welcome" - Ben Shahn
"Self Portrait Among Church Goers" - Ben Shahn

I would like to use these in our forthcoming publication, Annals of America. This is a twenty volume documentary history of the United States which is being published by the editors of Great Books of the Western World.

Since I am facing an approaching deadline, I would appreciate hearing from you even if the prints are not available so I know where I stand. Thank you very much for your cooperation. I look forward to hearing from you.

Sincerely yours,

(Mrs.) Ann M. Palermo
Assistant to the Art Director

AMP/lc

ANDERSON AND COMPANY

611 WEST MARKET STREET
AKRON, OHIO 44303

VINYL COMPOUNDING MATERIALS

POL

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February 8, 1968

Miss Edith Halpert
Downtown Gallery
465 Park Avenue at 57th Street
New York, New York 10022

Dear Miss Halpert:

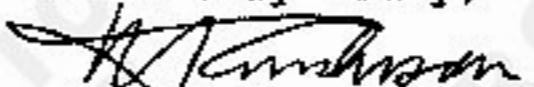
This is to advise of the purchase of "Parnassus" by Tseng Yu-Ho, currently being shown at the Second Kent Invitational at Kent Ohio.

Our check in the amount of \$1100.00 is enclosed.

Mr. Flint tells me that you may have some information on the Dsui process, for which I would be very much obliged.

Please mark any correspondence as personal, and thank you.


Yours very truly,


Wayne F. Anderson

President


Copy: Mr. Leroy Flint

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SANTA BARBARA • SANTA CRUZ

SANTA BARBARA, CALIFORNIA 93106

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York City, New York 10022

Dear Mrs. Halpert:

Enclosed are four Max Weber Catalogues
being sent to you compliments of Mrs.
Ala Story.

Sincerely,

Sonja Olsen
(Mrs.) Sonja Olsen

Secretary to
The Art Galleries

15 February 1968

FINE ARTS DIVISION

449 West 49th Street • New York, N. Y. 10019 • Tel: (212) 265-3317
Cable: Sevsantini, N. Y. • Telex: 12-6893 • Agents for United Van Lines, Inc.



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January 23rd, 1968

Amon Carter Museum of Western Art
3501 Camp Bowie Boulevard
Fort Worth, Texas 76107

Attn: Mr. E. B. Brown

Dear Mr. Brown:

I am writing you to confirm that the Stuart Davis Painting, "Tenement Scene" has been delivered to the Downtown Gallery.

I checked with the Gallery to make sure everything was accounted for and they told me yes except for the pieces which were delivered to Cirker Hayes. They have not as of yet sent anyone from the Gallery over to Cirker Hayes Warehouse to check the pieces.

Please accept my apologize for the over sight on the Stuart Davis Painting.

Again I would like to thank you and hope that we will be hearing from you in the near future.

Thank you, I remain.

Richard J. Santini
Richard J. Santini
Consultant, Fine Arts Division

RJS/bc

A
February 12, 1968

Mr. Otto Karl Bach, Director
The Denver Art Museum
West 14th Avenue and Acoma Street
Denver, Colorado 80204

Dear Mr. Bach:

While I don't quite understand what subject matter is pertinent in relation to the title of your exhibition - AMERICAN PANORAMA - I am sending you photographs of work by the artists whose names you listed in your previous letter. I wrote you on January 19th asking you to list some specific subjects, but not having received a reply and realizing that we are too late for the printer's deadline, I am sending you what I feel might fit in with the theme, which puzzles me to some degree. Since the pick-up date is probably the end of this month, I trust that what I have selected will be of interest to you. Won't you please phone me upon receipt of the material so that I can make the required consignment invoices and prepare for your shipper and his pick-up date.

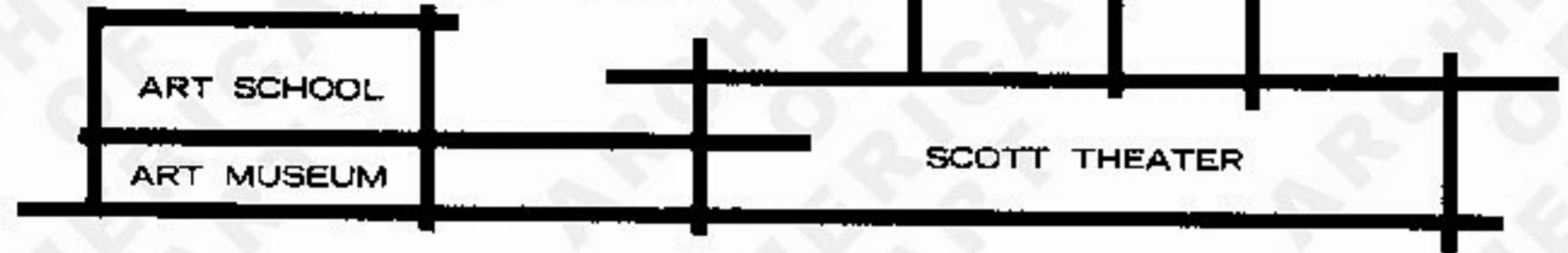
I trust the exhibition will be a great success.

Sincerely yours,

EGH/tm

FORT WORTH ART CENTER-MUSEUM

1309 MONTGOMERY STREET
FORT WORTH, TEXAS 76107



January 25, 1968

Miss Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Miss Halpert:

Just after my letter to you concerning our Sheeler painting was mailed,
Sam Cantey called to ask that I also ask your valuation on a Sheeler
belonging to Mrs. Robert Windfohr. It is titled "Amoskeag Mills, 1948,
o/c, 28 1/2 x 24.

Sincerely,

Mary Alice Payne
(Mrs.) Mary Alice Payne

Executive Secretary

cc: Sam Cantey, III

✓
January 31, 1968

Mrs. William Haith
251 46th Street
Brooklyn, New York

Dear Mrs. Haith:

Enclosed you will find a passbook, listing \$404.34, to which interest will be added if the book is presented at the bank. You will note that \$300. had been withdrawn by Bill previously. Now that he is no longer with us, it occurred to me that you would like to have the book either to save for your son, for whom it was intended originally, or withdraw, as you please.

Incidentally, after Bill resigned without notice, we employed someone to take his place. You probably know it was Bill's second resignation within a few months and there is no object in trying again under the circumstances.

Sincerely yours,

EGR/tm

700 PROSPECT STREET,
P. O. BOX 1311,
LA JOLLA, CALIFORNIA
TELEPHONE: 454-0183

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2-9-68

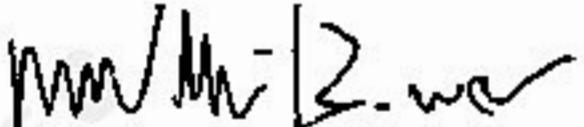
Ms. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Ms. Halpert:

Inadvertently we sent the work by George Morris to the old
address of the Downtown Gallery.

Would you please assure us of the safe arrival of the work
by signing the delivery receipt and returning it to us.

Sincerely,



James Victor Bower
Museum Assistant

JVB:cc

Enc: 1 (one) receipt and 1 (one) envelope.

January 31, 1968

Mrs. M. P. Potamkin
Art Sales and Rental Gallery
Philadelphia Museum of Art
Parkway at 26th Street
Philadelphia, Pennsylvania

Dear Mrs. Potamkin:

On January 23rd we sent you our consignment
form for the items we had selected at your
request for the Sales and Rental Gallery.
We have had the group ready for pick-up since
that date and are now wondering when you plan
to have the truck here.

Would you be good enough to let us know, as
we are pressed for space and it is somewhat
inconvenient to have the pictures standing
out if pick-up is not imminent.

Thanks for your cooperation.

Sincerely yours,

Tracy Miller



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February 12, 1968

Mr. Alfred H. Holbrook, Director
Georgia Museum of Art
The University of Georgia
Athens, Georgia

Dear Alfred:

I was deeply touched upon receipt of your charming letter. It is not often that recipients of favors recognize the reason for the act of cooperation with a client and I was delighted with your first paragraph.

Unless I am incapacitated due to the overwhelming and flattering requests for exhibitions in all parts of the country, I certainly will accept your kind invitation to attend your 20th Anniversary celebration at the University and look forward to seeing you again, listening to Lloyd Goodrich, and to becoming acquainted with your institution visually. Please let me know well enough in advance, so that I can make the necessary arrangements for the trip.

My very best regards.

Sincerely yours,

EGH/cm

5. 12 - 68

Mrs. Halpert;

I was very glad to receive your letter.
It was surprising to learn of the amount of
money you had put aside for my
husband. After 15 years of working for you,
this is the only money laid aside for him?

If we had known the person from you
would be so small, we could have made other
arrangements. It however asked my ~~ex-husband~~
husband about a pension, and three years, he
assured me that you had a pension laid aside
for him. If we had not believed that to be
so, my husband could have gotten a pension at
where his pension would have been assured at
retirement.

Mrs. Halpert, I don't believe I have yet
over my husband not having an adequate pension
after working for you all these years. It would be
my husband more than do a good job with a future
for his remaining working years.

Mrs. Halpert; how is your health? I do wish
you the best of everything. Take it easy and may
God bless you and yours! Thank you very much!

Sincerely,
(Mrs) (A. M. Smith)

February 12, 1968

Mr. Vernon L. Bobbitt, Chairman
Department of Visual Arts
Albion College
Albion, Michigan

Dear Mr. Bobbitt:

In response to your letter, which arrived today, I can refer you to the names listed at the bottom of this letterhead. These include both the "masters" and the four younger artists.

I will be very pleased to meet you and the group in March, but would suggest that you phone ahead to make a specific appointment so that I may plan accordingly.

It is difficult to indicate price ranges for each artist, but there is a tremendous variation, depending on whether the artist is still producing or whether he is deceased. Also, the younger group is within a much, much lower range. In any event, when you are here, it will be very simple if you establish a maximum figure so that we will show you smaller examples within your budget, etc.

I look forward to your visit.

Sincerely yours,

EGB/tm

February 6, 1968

Mrs. Felicia Geffen, Assistant to the President
The American Academy of Arts and Letters
633 West 155th Street
New York, New York 10032

Dear Felicia:

Hague Art delivered the consigned pictures to us this morning, and as I had someone waiting for me I dashed through my usual careful inspection.

I was surprised to find that all the pictures still had the screweyes and wire in them. This is rather unusual, as it is dangerous, both in transportation and of course in filing.

As the screw eyes on the O'KEEFFE drawing were removed, one section of the frame fell out and we discovered that the glass was broken in that corner. No doubt, your insurance covers you for such damages. Would you please advise me accordingly, so that I could have the glass replaced - and the frame repaired - but it seems more likely replaced. Please let me know.

It was good to see you at the ACA opening and I certainly enjoyed seeing the exhibition.

How about you and Stuyvesant paying me a visit at this gallery.

Best regards,

EGH/1f

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND G STREETS, NW.
WASHINGTON, D. C.

February 2, 1968

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

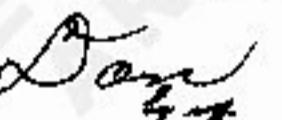
My dear Edith:

I don't believe I need tell you how sorry I am that our Folk Art show will not be on view for the opening. With all the budgetary cuts, special exhibitions and the opening of additional gallery space had to be set aside for the time being. I know David considered every possibility of how we could keep the show, but in the end we were forced to make many changes or perhaps not open on schedule. Even so, I don't believe our efforts were useless as the show is complete, the selection was made with your good advice and I hope it will be on view here at the National Collection before too long.

Adelyn and I are now busy getting the contemporary collection in order and, along with David, we plan to be in New York around February 19th, so I look forward to seeing you at that time.

My personal correspondence with you has been a little on the slow side since the first of the year, perhaps because I now have a sweet daughter. She was born on the 20th; is very petite like her mother, and both are getting along just fine. We so enjoy the baby (still unnamed!) and I look forward to introducing her to you.

Sincerely yours,



Donald McClelland
Associate Curator
Lending Program

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POK

January 30, 1968

Mr. Forrest Selvig, Director
The Akron Art Institute
69 East Market Street
Akron, Ohio 44308

Dear Forrest:

Despite the fact that you date me in your first paragraph, where you refer to our meeting at Walker Art Center, I am playing tit for tat and also addressing you by your given name.

You are a very bright boy, as no one has ever figured out the odd title of the Demuth oil which, as you guessed, was titled in reverse - Paige M. Sampson. You may certainly have this painting and STILL LIFE WITH GERANIUM, but much to my regret I discovered that I have promised the third painting elsewhere - as referring to the watercolor entitled IN VAUDEVILLE - FEMALE ACROBATS. I will try to obtain a substitute very shortly and will advise you accordingly. Since I am dictating this letter with the help of an Ediphone in my apartment, I cannot check to ascertain whether or not we have received your forms, but in any event, we will send you all the material which you require long before April 19th, when your show opens - including photographs in the event that you plan an illustrated catalog or if you require them for the press.

Believe it or not, there are five exhibitions planned dating from February through May which call for Demuths - now a rare item after the recent auction sales where his work brought enormous prices. He was not a prolific artist - unfortunately - and we have been obliged to answer in the negative in several cases, but several of the many collectors who acquired his paintings through us throughout the many years finally broke down and agreed to lend to a number of the institutions.

I hope your exhibition will be a great success and I look forward to seeing your catalog and any clippings which you may have in duplicate. My very best regards.

Sincerely yours,

EGH/tm

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January 24, 1968

Mr. Tracy Miller
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mr. Miller:

As per our phone conversation this morning, would you
kindly give Mr. Neuberger current valuations on the following two
paintings by Charles Sheeler:

CLASSIC STILL LIFE

1947

Tempera

5 \$500.

*Current Value for
Insurance
\$5500.

THE WEB (CROTON DAM)

1955

Oil

12,500

\$12,000.

22 x 24

Thanks for your attention to the above.

Sincerely,

(Miss) Mary Platoff

(Miss) Mary Platoff
Secy to Roy R. Neuberger

*Signed:

The Downtown Gallery
April 1, 1968

THE BROOKLYN MUSEUM

EASTERN PARKWAY, BROOKLYN, NEW YORK 11238

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Mrs. Melvin Wein

Apr. 1st - for copy
4x5" (1/209).
February, 1968

Dear Mrs. Miller,

On April 27, 1968, The Brooklyn Museum will hold its 11th Annual Gala -- The Artists Ball -- celebrating the opening of the new gallery "Listening to Pictures." This unique installation will allow the artist, for the first time, to speak for his own work through the means of audible labels.

The Journal, an integral part of the Ball, is an important source of income for the Museum's ever-increasing activities. Your tax-deductible contribution will enable thousands of children and adults to enjoy concerts, lectures, exhibitions and films without cost.

Won't you please help us by returning the enclosed form with your check? We thank you.

Sincerely yours,

(Mrs. Jay S.) Estelle J. Unger
Co-Chairman, For the Journal Committee

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND G STREETS, NW.
WASHINGTON, D. C.

February 9, 1968

*Donald
group*

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

My dear Edith:

Your tempting treasures may bring us to
New York at once. Please save Monday evening,
the 19th, so that we can go to Le Marmiton.

The baby and Janet are fine and we all
send our love.

Sincerely yours,

Dm —

Donald McClelland
Associate Curator
Lending Program

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CARROLL REECE MUSEUM



EAST TENNESSEE STATE UNIVERSITY
JOHNSON CITY, TENNESSEE 37601
AREA CODE 615 926-1112 EXT. 392

8 February 1968

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Director
Down Town Gallery
465 Park
Ritz Concourse
New York, New York

Dear Sir:

In mid-summer of 1967 the Reece Museum issued a notice concerning an exhibition entitled JUSTICE AND THE PALETTE to be shown from 10 March - 28 April 1968.

During the past few months with the assistance of the Museum of Modern Art, New York; the Addison Gallery of American Art, Andover, Massachusetts; the Boston Museum of Fine Arts; Santa Barbara Museum of Art, Santa Barbara, California; and the National Gallery of Art, Washington, D. C., the exhibition is near completion. It is our goal to show the artists' feelings concerning the judicial treatment of his fellowman. At this time, however, the exhibition is not complete.

Only two or three reputable contemporary artists have been included in the exhibition. This is why I am writing you. I hope you will have some of Mr. Shahn's work which could be lent for the exhibition (see enclosed outline). His work is needed in order to make this exhibition a success.

Looking forward to hearing from you.

Sincerely,

A handwritten signature in cursive ink that reads 'Judy Humpston Ollis'.

Judy Humpston Ollis
Research Curator

JHO/cap

Encl:

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

February 12, 1968

Mr. Y. Saitoh
Itoh Gallery
Nikkei Building, 2-7
Ginza-nishi, Chuo-ku
Tokyo, Japan

Dear Mr. Saitoh:

I deeply regret that we have been so remiss in our communications with you regarding the Ben Shahn exhibition you requested quite some time ago.

Shahn has been seriously ill during the past two years - hospitalized in 1966 and once again in 1967. We could not plan any exhibition without discussing the matter in detail with him - and as I told you previously, several had been planned during that entire period, with the actual dates set well in advance. We carried these out, following the lists originally prepared and it was not until two weeks ago that we obtained the final shipments of the latest of the exhibiting museums. As soon as I feel that it is possible to discuss the exhibition you request, I will do so and will advise you accordingly.

Sincerely yours,

EGH/tm

Box 251
Duxbury, Mass. 02332
Jan. 24, 1968

Miss Edith G. Halpert, director
American Folk Art Gallery
32 East 51st St.
New York 22
New York

Dear Miss Halpert:

I am writing you at the suggestion of Bart Hayes, a Harvard classmate. I am preparing a Christmas article for a magazine. Can you tell me about American, i. e. American-made, madonnas? In this part of the country, of course, Protestant pioneers were opposed to church art. When did Americans begin to make madonnas?

Another friend, the late Cady Wells, collected Santos and left ^{them} to the museum in Santa Fe. I do not recall if there were any madonnas. Could you give me a line on American madonnas?

How about American made creches? There is so much written about European church art, I am looking for something different.

I will be grateful for any aid.

Very sincerely,
Francis L. Barton
Francis L. Barton

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THE AMERICAN ACADEMY OF ARTS AND LETTERS

THE NATIONAL INSTITUTE OF ARTS AND LETTERS



633 WEST 155 STREET • NEW YORK, N.Y. 10032

February 9, 1968

Dear Edith:

As I told you on the telephone, I am terribly sorry about the damage to the O'Keeffe frame and we will of course pay for a new one, even though the frame was split in the back when it arrived here.

As I told you on the phone, we would like to hold a William Zorach Memorial Exhibition next spring and I am starting this early to make arrangements so that we can have the best possible show to do him honor and ourselves. How do we go about it? Can you send me a list of available works by him that would be appropriate for a retrospective exhibition? We would appreciate any assistance that you can give us.

Affectionately as always,

—J. L. C.

Mrs. Edith Halpert
Downtown Gallery
465 Park (Ritz Concourse)
New York City

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Israel gift

Israel Museum

Benny Golomb

January 24, 1968

Mark Katz

January meeting re
American section

Present:

Jack Lawrence
Bella Linden
Her assistant
Teddy Nollak
Elaine G. Weitzman
Mark Katz

In a meeting put together precipitously, Teddy met with Jack Lawrence and Bella Linden (Edith Halpert could not make it and Walter Myden was in the hospital) and discussed the American section of the Israel Museum (the exact name of the area must be decided - I use the word section now).

The people concerned with this project would like the architects to put down their first general conception of where the area for the American section will be located, what it will look like, what it will cost and what the maintenance costs will be. In order to have some kind of idea about the project and the capital costs as well as the maintenance costs, this is absolutely necessary.

We spoke at the meeting in terms of 4 to 6 modules and a similar amount of storage space. Once these first plans and projects are available, it will be a lot easier to start working on the project. It would be good to have a per square foot cost and know what goes into that cost.

At the present time, the lawyer representing this group is meeting with Ken Bialkin who will be in touch with you regarding this entire matter.

After they receive the general plans, the group would come to Israel to look at the matter in greater detail and make the announcement from Jerusalem.

Your help in expediting this matter would be appreciated.

MM/ab

cc: Jack Lawrence-Walter Myden
Bella Linden
Edith Halpert ✓
Elaine Weitzman

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SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND G STREETS, N.W.
WASHINGTON, D. C.

February 14, 1968

Dear Edith:

The enclosed list includes the "latest bulletins" - loan forms that came in this afternoon's last mail delivery.

You'll notice we've had good results in securing the "first string" works we discussed. The major disappointment is the Art Institute's refusal to lend "The Artist Looks at Nature . Always my feelings are divided - sympathizing with the lender and wanting the artist's work to be in the show. This painting really should be in the exhibit. It will not get back to the Art Institute until May and has been away for two years. I think I too would argue that it should stay home a while.

Other refusals you'll notice, but they are not numerous and I think you will feel that they have not destroyed the balance of the whole.

Let's keep our fingers crossed that the rest of the replies will be as generous and enthusiastic as the two thirds we've heard from.

Harry

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LAW OFFICE OF
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MALCOLM M. ROY (1888-1960)
MALCOLM DUNBAR ROY
DONALD M. D. ROY

ROBERT G. D. ROY
WILLIAM P. ROY

February 5, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

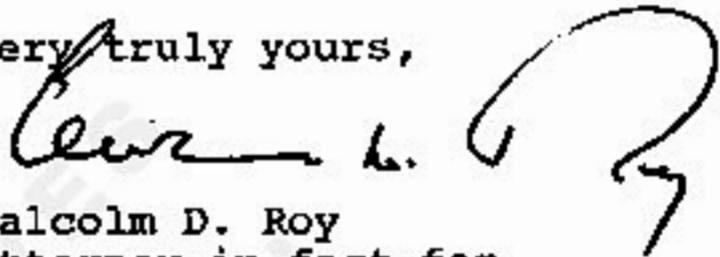
Dear Mrs. Halpert:

I am enclosing herewith copy of letter received this day from the Museum of Modern Art relative to the Sheeler exhibition that the National Collection of Fine Arts is preparing.

I have spoken to Mr. LaVenture in regard to this letter and we both would appreciate your advising the Musuem of the present value of these paintings and drawings.

Thanking you for your cooperation in this matter, I am,

Very truly yours,



Malcolm D. Roy
Attorney-in-fact for
Musya S. Sheeler

MDR/ms
Enc.

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January 30, 1968

Mr. Jack H. Cohen, Executive Director
Jewish Community Center
4200 Park Avenue
Bridgeport, Connecticut 06604

Dear Mr. Cohen:

Forgive me for being late in my reply, but we have had a shortage of personnel at the Gallery, due to the flu epidemic.

However, since your show is scheduled for October, we have sufficient time to make all the necessary arrangements. Indeed, we will be delighted to cooperate with you in the exhibition of the work of Abraham Rattner, who is one of our leading members of the Gallery roster.

Would you be good enough to advise me which member of your impressive staff will make the actual selection of the paintings, drawings and lithographs we have available for your show. While many of Rattner's works are out on exhibition presently, we have a complete photographic record of Rattner's work which is in our inventory as well as those which had been sold and may be borrowed for the occasion - to make the selection relatively simple.

If you will let me know whether you or someone you appoint will come in to discuss the various details involved, I will be delighted to make an appointment accordingly.

Sincerely yours,

EOR/tm

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2/10/68

2/10/68

February 2, 1968

Abraham and Strauss
420 Fulton Street
Small Electricals, Fifth Floor
Brooklyn, New York

Gentlemen:

On January 25th we placed a telephone C.O.D. order
for one electric percolator (Famous Universal by
O.E. Coffeematic - #34-1) at \$11.99 - and for one
electric can opener (Westinghouse "Royal Lady" -
#34-8) at \$10.99.

These items were to be delivered to the above address
and we were told they would arrive by January 30th.
As yet we have not received them and wonder if you
can expedite the matter for us.

Thank you for your cooperation.

Sincerely yours,

Tracy Miller

9601 CAMP BOWIE BOULEVARD, FORT WORTH, TEXAS 76107

P. O. BOX 2365, 76101, PE 8-1933

February 6, 1968

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

Thanks so much for your letter of January 30, and all the information contained therein regarding the Watter's paintings. Needless to say this is very important for our records and I am so happy that you approve our acquisitions.

Of course, the Sheeler will be in Washington for that show and I am only sorry that we are unable to work out the Dove picture in time for the Museum of Art exhibition. It really is flapping in the wind.

The other matters are all under way. I have the special invoice billing for the Folk Art picture which, of course, will be separate from the other purchases.

A copy of the book for the "nonsense show" will be on its way in the coming days. In case I failed to mention the title, it is "Custer's Last" which is an attempt to show to what lengths people will go on an historic theme. Believe it or not, I think that the sad event which took place in Montana and ended up with the good General giving his all is probably the most documented phase of American history. Everything from a Virginia painting in the collection of dear Colonel Garbisch on through to some fascinating Indian paintings at the Smithsonian. You will have some idea from the catalogue which I will send on, but the final tabulation would seem to indicate that there are better than 900 versions.

Yours,

Reed

Mitchell A. Wilder
Director

MAW:aw

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Paris 10 February, 1968.

Mr. the Administrator
of the Downtown Gallery,
New York.

Dear Sir ;

Been interested to expose in the United States and principally in New York I write you in order to request some information about the conditions for an Individual Exhibition there in your Gallery.

Although I think to go to New York on coming spring 68 because I have a Fellowship of the Institute International of New York and I would like also to expose there.

Included a Curriculum Vitae and a picture of my landscape " Old Castile " of which there is a reproduction now in the " Annuaire International des Galeries d'Art ", Paris 1968.

I hope to have your reply at your earliest convenience on concerning it and I remain you very truly; Thanks very much in advance, sincerely yours :

Joe R. Rodriguez
José R. Rodriguez,

61 Blvd. Jourdan, Paris XIV.

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January 26, 1968

Mr. Kneeland McNulty
Philadelphia Museum of Art
Parkway at 26th Street
Philadelphia, Pennsylvania

Dear Mr. McNulty:

With all the exhibitions which are being picked up at the Gallery almost daily, I have had very little opportunity to dictate letters. This explains my late acknowledgement of your Shahn catalog.

Last night I had a chance to really study the contents and finally am expressing in writing my enthusiasm for your text. Even I (after almost 40 years of association) found some valuable additional information, which makes our records complete. For this, I am most grateful. All in all - not only the contents, but also the overall design and presentation are superb - and so please accept my congratulations and deep appreciation.

Sincerely yours,

EOR/tm

P.S. From the number of people who came to the Gallery raving about the show and its installation, I seem to be the only one who had not seen it. Naturally, I regret it deeply, but we had a personnel problem, with always at least two away because of illness and I could not leave. However, I hope that you will honor us with a visit in the near future.

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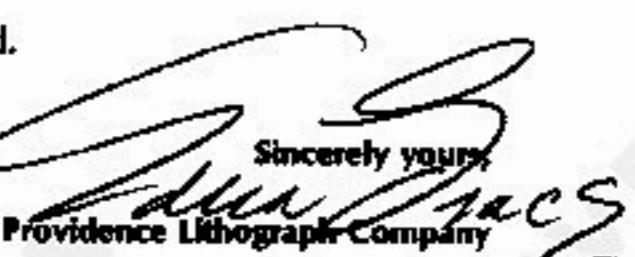
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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

January 23, 1968

Mrs. Edith Gregor Halpert
Downtown Gallery
465 Park Avenue
New York City

Dear Mrs. Halpert,

Enclosed are loan agreement forms for your Arthur Dove,
Naples Yellow Morning, and for the 13 Doves your gallery
is so generously lending to our circulating exhibition of
Arthur Dove's work.

May I hereby request a black and white, glossy, 8 x 10
photograph of each work which has been photographed.
Please send the bill to my attention.

With best regards,

Sincerely,

Eliza Agee

(Mrs. Wm.) Eliza Agee
Circulating Exhibitions

P.S. In addition to the above photograph order, would
you also send me 7 extra copies each of Abstraction
No. 1, 1910, and of Naples Yellow Morning. They
are to be illustrated in the catalog and to be
used as publicity photographs.

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
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THE UNIVERSITY OF GEORGIA
DEPARTMENT OF ART
ATHENS, GEORGIA 30601

February 6, 1968
(dictated February 5)

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purchaser is living, it can be presumed that the information
may be published 50 years after the date of sale.

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue, Ritz Concourse
New York, New York

Dear Edith:

May I express to you my very deep appreciation for your gracious generosity in lending us the very fine collection of work. It is beautifully installed in our museum, and I think you would be very happy to see these galleries.

I do not have to introduce you to Alfred Holbrook and tell you of the wonderful contributions he has made to this institution over the years. And I am sure that by this time you likewise know what a marvelous job William Paul is doing. We could not ask for a more dedicated, knowledgeable, effective worker to work side by side with Alfred, to serve the cause of art in this institution.

Please do accept my deepest gratitude. And come to see us.

Most sincerely,



Lamar Dodd, Head
Department of Art

cc: Mr. Alfred H. Holbrook
Mr. William D. Paul, Jr.

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



5/13/67 1100

February 5, 1968

Mr. Mr. R. G. Harper
American Republic Insurance Co.
Des Moines, Iowa

Dear Mr. Harper:

Please forgive the long delay in replying to your letter.
We had a change in personnel and it was inadvertently mis-
filed in a folder that did not come to my attention until
several days ago.

Biographical notes on George L. K. Morris are enclosed as
you requested.

As to the restoration of CONNECTICUT SHORE, we would rec-
ommend that the work be done by a conservator, who is
much better equipped to handle this type of work. In such
instances, we find it necessary to reline the canvas to
prevent any further paint losses. After that is completed,
the artist can do the retouching in the conservator's
workshop. I am sure that Morris will be glad to do this
under the restorer's supervision. We have an excellent
conservator, who attends to all our work and that of the
Whitney Museum of American Art.

After discussing the matter with Mr. Halley, please let
me know your wishes in this matter and whether the ar-
rangement I suggest is satisfactory to you. The painting
may be shipped directly to Miss Margaret Wetherston, 44
West 77th Street, New York City. I look forward to hearing
from you shortly.

Sincerely yours,

EGH/tm

January 30, 1968

Dr. David W. Scott, Director
National Collection of Fine Arts
Smithsonian Institution
Washington, D. C. 20560

Dear David:

Your letter of January 16th was a great shock to me - the second one, after Adelyn's visit, stating that many of the planned exhibitions were being cancelled. Frankly, although you are not responsible for this change, I am sure that whatever eliminations you are making under the circumstances will represent a serious blow to American art per se. This event, which has been anticipated by many artists, dealers, collectors and the general public, who have been hearing rumors here and there about the historical cross-section to be presented by the government via the Smithsonian Institution will lead them to the same feeling of "let-down" that I am experiencing at the moment. This has nothing to do with any commercial outlook, but as I mentioned previously, with the historical record. There must be some way - if I may be so bold - to reduce numerically other areas and present a full picture on this great occasion. Please believe me when I say that it has nothing to do with the many cancellations and refusals relating to other requests we have received, but is based entirely on my exaggerated dedication to American art per se. Also, I am not complaining about the time I spent with Don on the Folk Art material, but I do feel that this area is very vital - and particularly so in relation to what is being done today - as a record of a legitimate ancestry in American art today. However, to repeat myself once more, I am not taking it personally, but just because I am a chauvinist.

In closing, I want to make it very clear that this will in no way deter me from cooperating with you and your staff in the future, as I am very fond of you-all and also have great admiration for what you have accomplished to date.

My very best regards.

As ever,

BOB/tm

Mrs. Jerome S. Goldberg

4558 Biloxi Avenue, N. Hollywood, Calif. 91602

February 15, 1968.

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
465 Park Avenue,
New York, N.Y. 10022

Dear Mrs. Halpert:

Thank you so much for the information
regarding the Gandhi. We get so excited
about the art we buy and always try to
know as much as we can about the subject
and the artist.

The Ghandi is up, and since we have
tremendous admiration for both the man,
the artist's concept of the man, and
the artist, we are receiving so much
pleasure each day from looking at it.

We wish we were in New York so we could
come to the Gallery to see what is yet
available of Mr. Shahn's work; and, of
course, we would so enjoy meeting you.

With kindest regards,

Sincerely,

Marguerite Goldberg

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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Members as of October 1, 1966

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Associated American Artists, Inc.
Balcomb Galleries
Boulley Gallery
Bergenicht Gallery
Leo Castelli Gallery
Galerie Challete
Concier & Ekstrom, Inc.
Peter Delisch Gallery
Tilman de Noy Gallery
Downtown Gallery
André Emmerich Gallery, Inc.
Fairweather-Laylin Gallery, Chicago
PAR Galleries, Inc.
Richard Lichtenstein Gallery, Inc., New York and Chicago
Perls Gallery, Los Angeles
Hindley Galleries
Forum Gallery
Rose Fried Gallery
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Grand Central Archives
Stephen Hahn Gallery
Dale Ell Flatfield Galleries, Los Angeles
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Polidexter Gallery
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Schildknecht Gallery
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Zabriskie Gallery, Inc.

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except where otherwise indicated

MICHIGAN STATE UNIVERSITY EAST LANSING - MICHIGAN 48823

DEPARTMENT OF ART - KELSON ART CENTER

February 12, 1968

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publisher is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert
Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

The dates for the Dove Show are now firmly set as November 3 -
24.

Your silence is driving me crazy but then I am crazy most of
the time anyway.

I will be in New York early in March to go over the Lane
material. At that time my acquisitions budget should be in
(amount unknown) and I would like to look at some drawings by the
artists you handle.

Cheer me up. Send me a postcard. I'm not even sure that I saw
you in December.

Sincerely yours,

Paul Love

Paul Love
Gallery Director

PL/lc

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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February 6, 1968

Mrs. George B. Harley
25 W. Southampton Ave., Apt. B
Philadelphia, Pennsylvania 19118

Dear Mrs. Harley:

I am very pleased that you have enjoyed the
Zorach kitten for so many years. Because of
the length of time involved, I cannot recall
the actual sculpture. As you probably know,
Zorach made several versions of his favorite
cat at all ages. Would you please send me a
snapshot, as well as the actual dimensions,
so that I may identify another cast if it
is available.

As soon as I hear from you, I will send you
the information requested.

Sincerely yours,

EGG/tm



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Refer to: AG
February 10, 1968

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

The Downtown Gallery
465 Park Avenue
New York, New York 10022

Attention: Miss Edith Gregor Halpert

Dear Miss Halpert:

The Librarian of Congress has requested me to
acknowledge, with many thanks, receipt of the material
mentioned below. Your kindness in sending this material
to the Library of Congress is deeply appreciated.

Sincerely yours,

Jennings Wood
Jennings Wood, Chief
Exchange and Gift Division

The material received:

Abstract Painting in America 1903-1923. March 27 - April 21, 1962.

"New York City" Paintings 1913-1963 by American Artists.
May 12 - June 5, 1964.

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

February 1, 1968

Mr. Larry Curry
Los Angeles County Museum of Art
5905 Wilshire Boulevard
Los Angeles, California 90036

Dear Mr. Curry:

Upon realizing the length of time for which
your exhibition SEVEN AMERICAN MASTERS OF
WATERCOLOR will travel, Mrs. Halpert will
not be able to include the Demuth IN VAUDE-
VILLE (ACROBATS) which you had requested.

There are two other Demuths, a watercolor
of figures called ERDGEIST and a very spec-
ial, unusual tempera still life, SQUASH AND
ZINNIAS, from which you may choose. I am
placing a rush order today with our photo-
grapher for prints of these two and will
put them in the mail to you for selection
the moment I receive them.

Sincerely yours,

Tracy Miller

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27, January 1968

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Mr. Robert E. Aichele
1385 Lexington Drive
Apartment 2
San Jose, California 95117

Dear Mr. Aichele:

Thank you for sending the photograph of the Feininger watercolor. We can estimate it at between \$4,000/5,000.

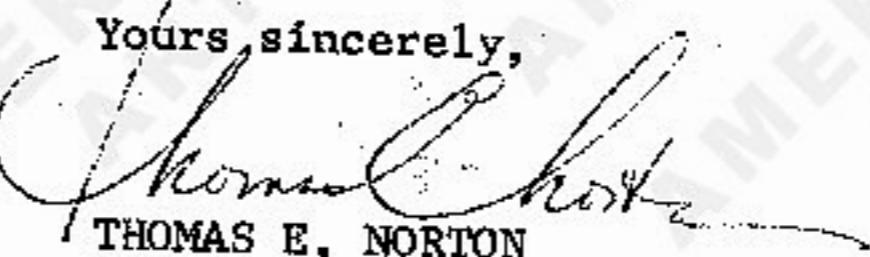
Unfortunately, it is too late now to include this in the American sale scheduled for March, but we can include it in a drawing and watercolor sale in May.

I am enclosing a brochure on the Galleries in order that you may have further information on our business. I look forward to hearing from you soon.

Enclosed is the photograph which you sent.

With best wishes, I am

Yours sincerely,



THOMAS E. NORTON

TEN:bb

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